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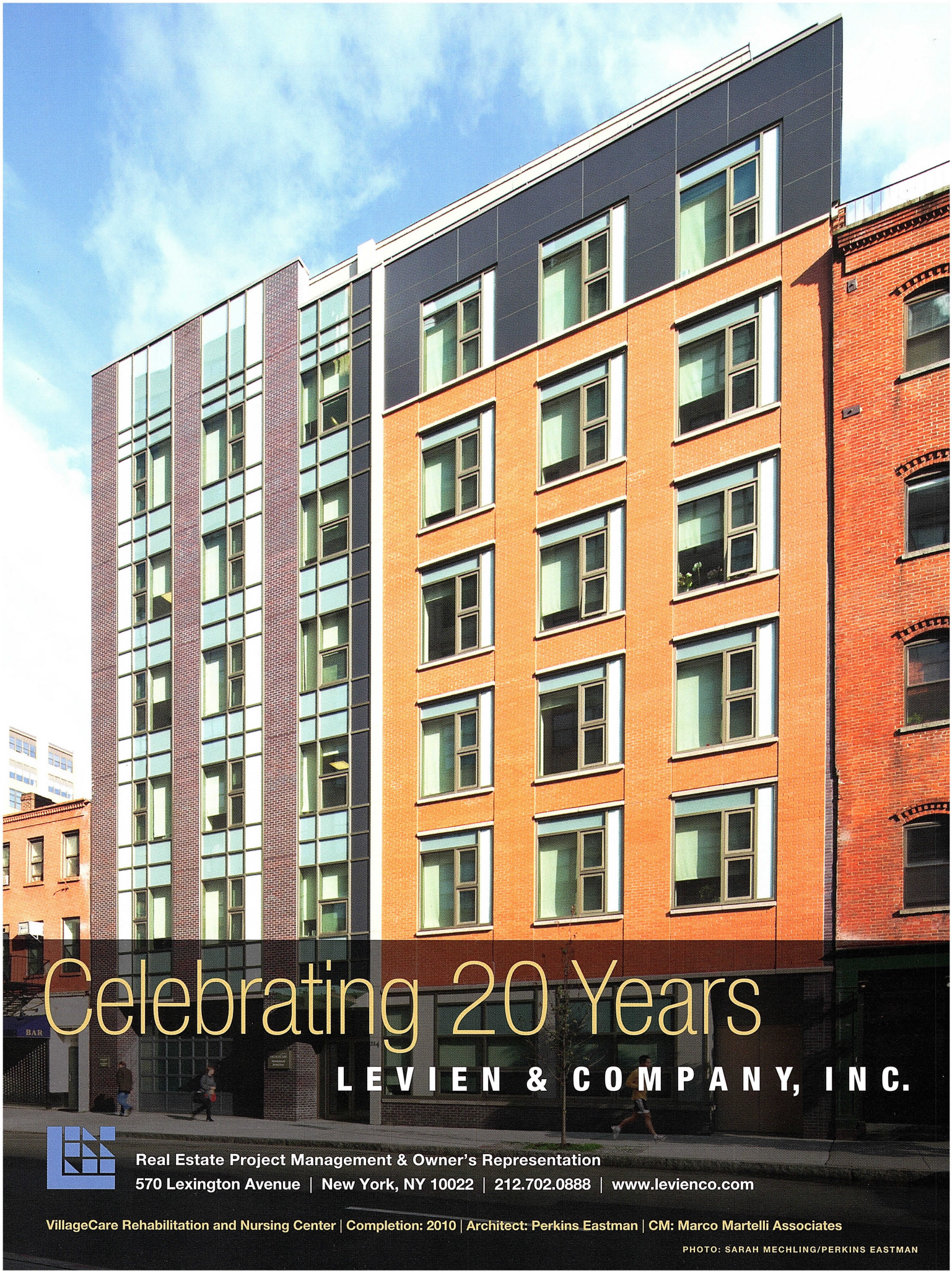
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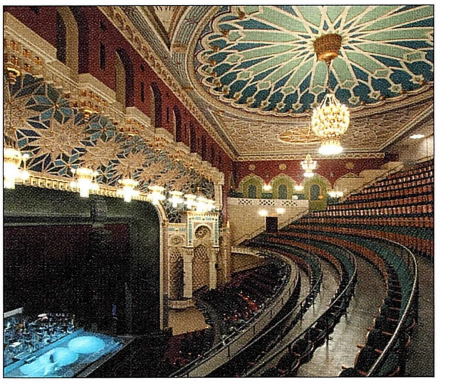
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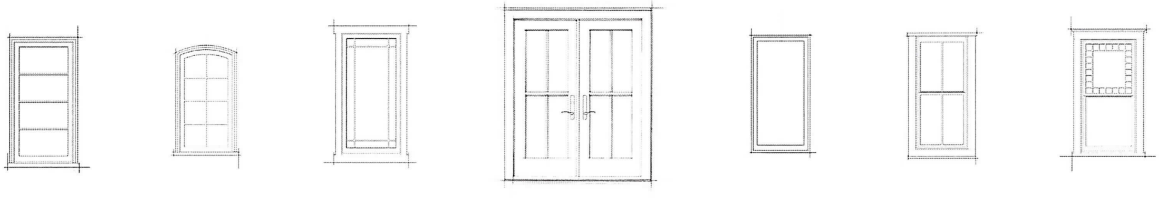
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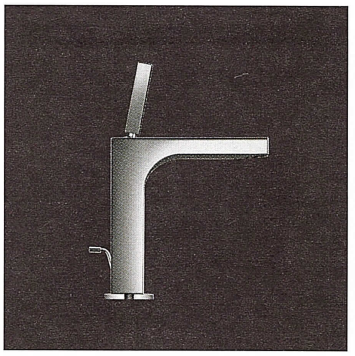
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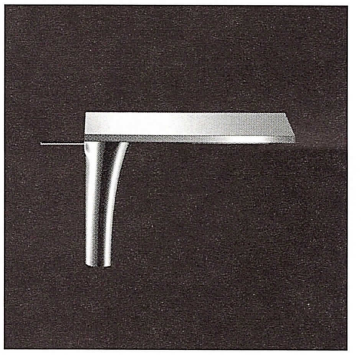


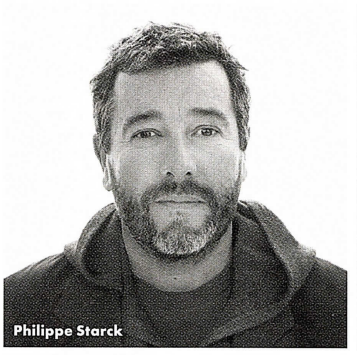


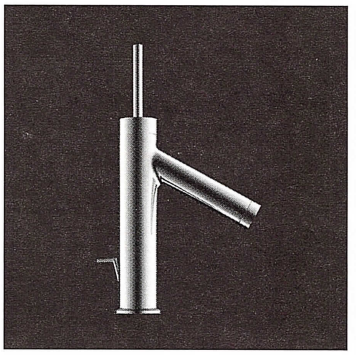
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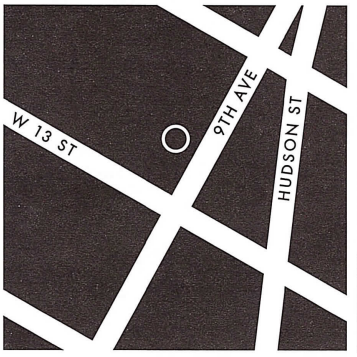

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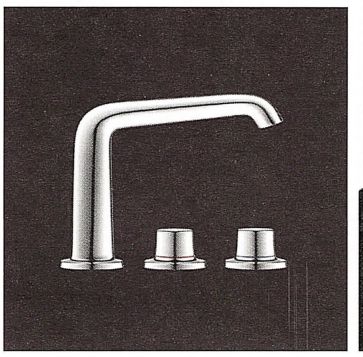

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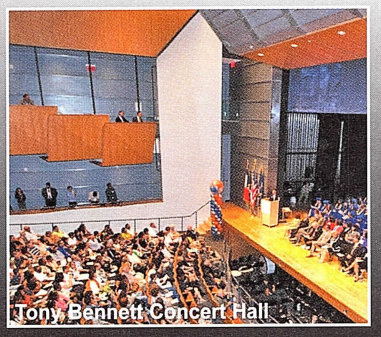

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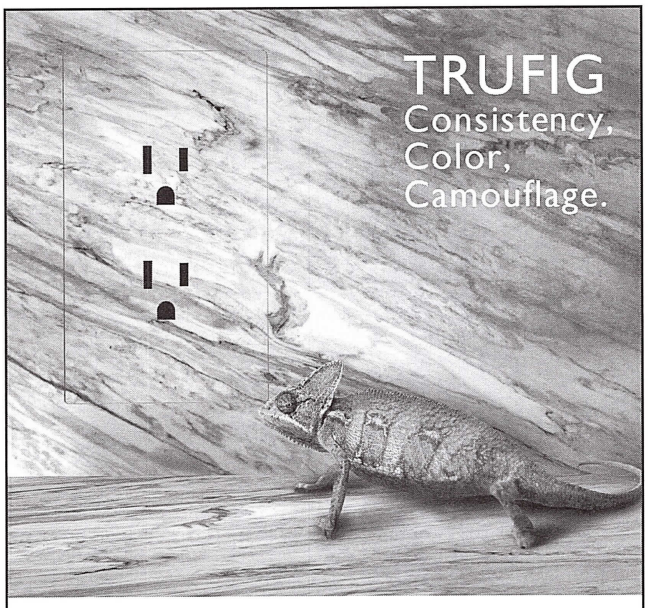
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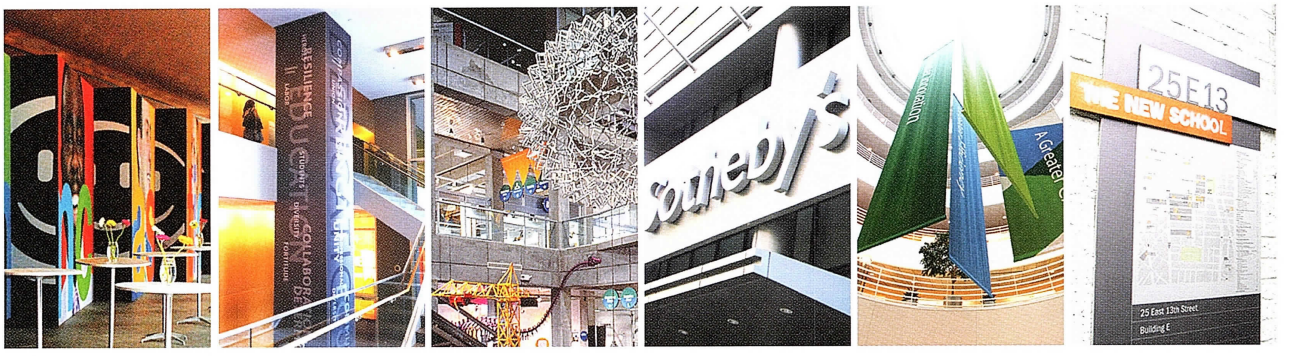
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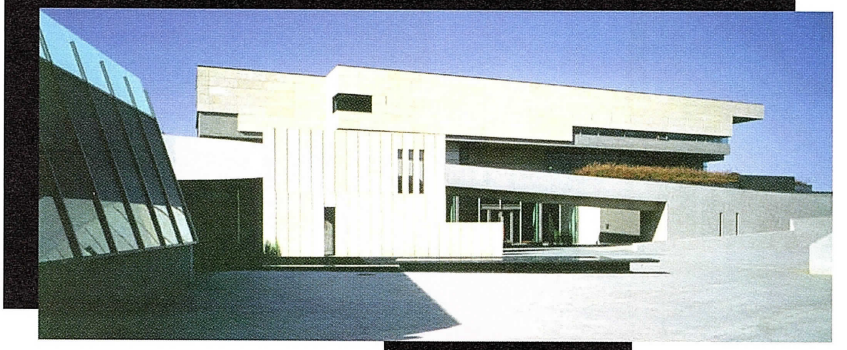
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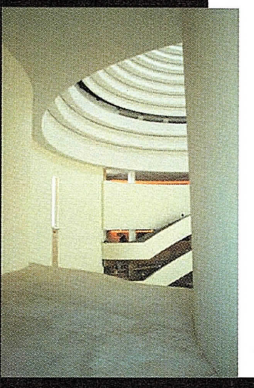


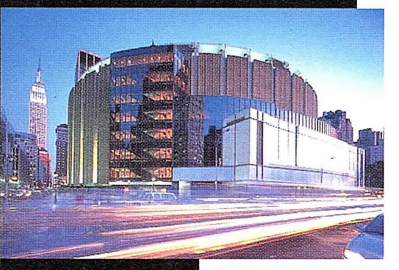
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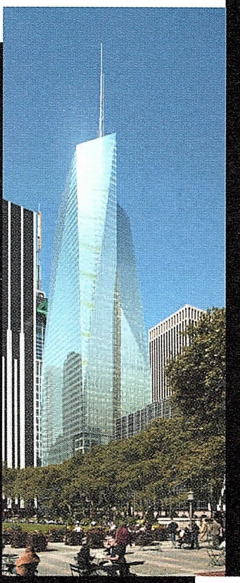
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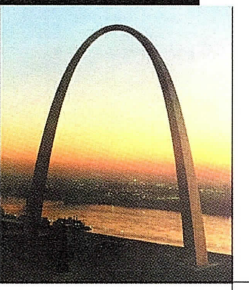
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West 57th

Perkins+Will with Dar-Al Handasah
Sabah Al-Salem University – Kuwait University City

Rensselaer Polytechnic Institute in collaboration with Skidmore, Owings & Merrill
Center for Architecture Science and Ecology

UnitedLAB
Magok Waterfront: INTER-CITY

Cover: Xocolatti (see pg. 35)
Architect: de-spec inc and Brian Gillen, AIA
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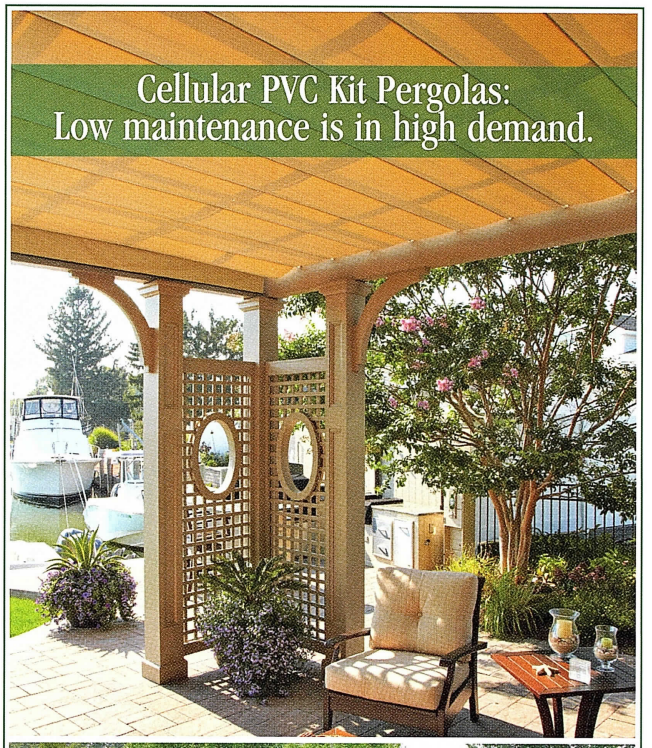
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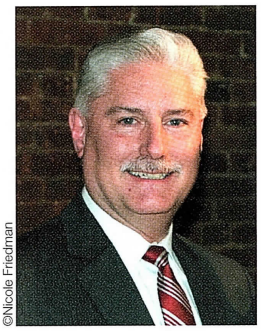
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LETTER FROM THE PRESIDENT



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Designing our Future

This issue's theme is a celebration of our annual AIANY Design Awards and the inspired work of the award winners. Juror comments at the Design Awards' Symposium in March gave insight to their selection process. One project in particular, The House on Chicken Feet: Fairy-Tale Architecture, garnered a number of remarks from the jurors: "This research project is a lyrical take on architecture…completely free in thought… developed in great detail…interesting rigor… wonderment of a fairy tale…amazing drawings." Indeed, "amazing" is an apt description of many of the award-winning projects featured here, and I'd like to thank *Oculus* Editor-in-Chief Kristen Richards, Hon. AIA, Hon. ASLA, and Contributing Editors Linda G. Miller and Richard Staub for their painstaking efforts in putting together the text and graphics of this superb issue.

It is gratifying to observe that a number of previous New Practices New York (NPNY) competition winners have won 2012 Design Awards less than a decade after the inception of NPNY. We hope that Emerging New York Architects (ENYA) competition winners will be featured in a future Design Awards issue, too. At this writing, NPNY and ENYA are busily working with exhibition designers to showcase the winners of their competitions: the "2012 New Practices New York" exhibition opens June 14, and ENYA's "The Harlem Edge: Cultivating Connections" opens July 12. It is an exciting buildup to the exhibitions of the 2012 "FutureNow" theme. I'm especially pleased that ENYA will feature a "Next Generations" exhibit that will include the work of both StudioENYA students from the Center for Architecture Foundation's K-12 program Learning by Design:NY, and high-school students from the ACE Mentor Program of Greater New York.

The program brief for the ENYA Harlem Edge competition highlighted many advocacy policy issues that "FutureNow" explores. Key components are a food and nutrition education complex and a multimodal transportation hub. The program challenges emerging designers to partner with governmental and community organizations, positively impact a NYC community, inspire community activism, and provoke continued political discourse. The competition asked designers to examine public access to the waterfront, the introduction of urban agriculture to the community, creative programming to stimulate economic activity, and sustainability.

The brief mirrors many of the advocacy policy issues that the Chapter is looking into, such as the Future of the City; Transportation & Infrastructure; Architecture & Public Health; Design and Aging; Sustainability/Energy; Parks/Open Space; and Waterfront Land Use. Our committees are studying issues that place AIANY at the forefront of policy debates with key decision-makers and stakeholders. One example is Design for the Rising Tide, a "freeboard" design charrette with more than 50 participants that developed creative responses to the challenges posed by rising water levels. It was held in March by the Design for Risk & Recovery Committee and the NYC Department of City Planning with the Mayor's Office for Sustainability and Department of Buildings.

Whether it is providing testimony at the City Planning Commission, City Council, Lobbying Commission, or Mayor's Office, AIANY's advocacy is robust in representing our members. We encourage you to learn more about our advocacy work as we improve our communications to you about our efforts on your behalf.

Joseph J. Aliotta, AIA, LEED AP
2012 President, AIA New York Chapter

AIA New York Chapter

Congratulates

the following Chapter members
who have been elevated to the
College of Fellows in 2012



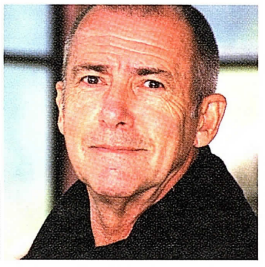
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Richard A. Cook, FAIA
Cook+Fox Architects, LLP
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Timothy Allanbrook, FAIA
WJE Engineers & Architects, P.C.
Category 2 – Practice



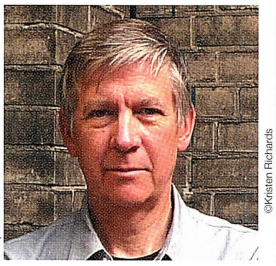
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Umberto Dindo, FAIA
Dindo Architect, P.C.
Category 5 – Service to Society



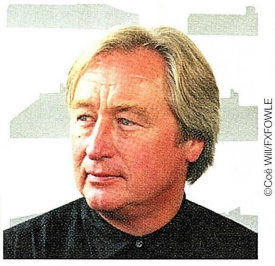
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Jonathan J. Marvel, FAIA
Rogers Marvel Architects, PLLC
Category 1 – Design



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Kevin Bone, FAIA
Bone Levine Architect
Category 2 – Education



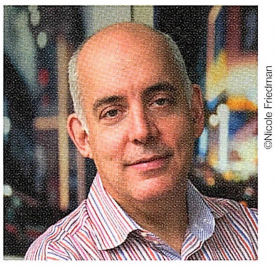
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Steven Holl, FAIA
Steven Holl Architects
Category 1 – Design
2012 AIA Gold Medal Award



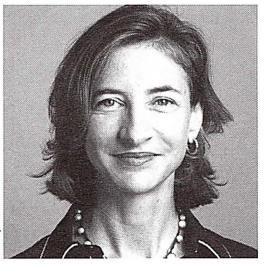
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Burke Design & Architecture, PLLC
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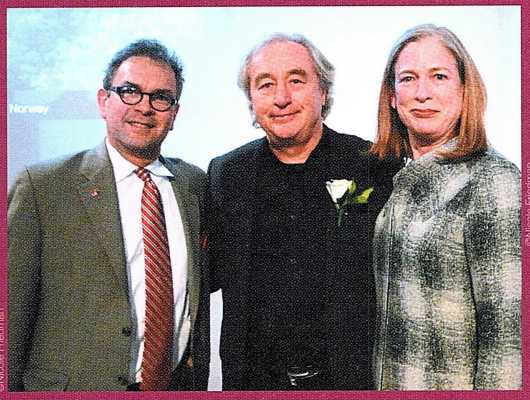
Joyce S. Lee, FAIA, LEED AP
NYC Department of Design + Construction, retired
Category 4 – Government/Industry Organization

We are proud of them and their achievements,
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New Fellows were honored at a Chapter
Reception on March 28, 2012.

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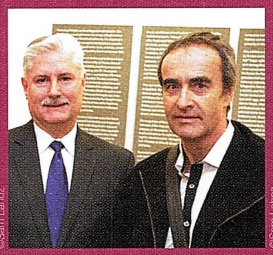
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Center Highlights

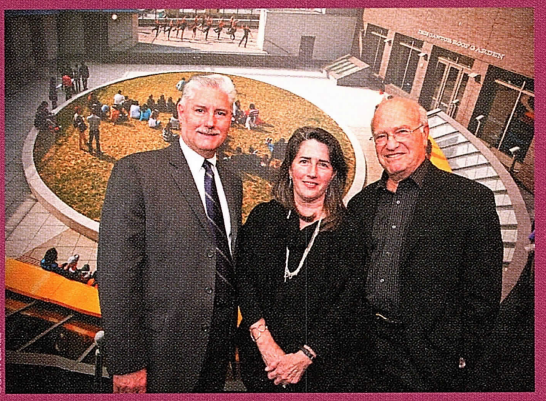


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(above) **Steven Holl, FAIA** (center) with AIANY Executive Director **Rick Bell, FAIA**, and AIANY Fellows Committee Chair **Sylvia Smith, FAIA, LEED AP**, Senior Partner, FXFOWLE, at the AIANY 2012 Fellows Reception on March 28. Holl was awarded the 2012 AIA Gold Medal, which honors an individual whose significant body of work has had a lasting influence on the theory and practice of architecture.


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(above) The Architecture and the Media series of panel discussions kicked off at the Center in February with a provocative and lively examination of "Architectural Criticism Today" with (l-r): **James Russell, FAIA**, *Bloomberg*; **Cathleen McGuigan**, *Architectural Record*; **Paul Goldberger, Hon. AIA**, *Vanity Fair* and 2012 recipient of the Stephen A. Kliment Oculus Award; **Justin Davidson**, *New York* Magazine; and moderator **Julie Iovine**, *The Architect's Newspaper*. The series is organized by the Center, the AIANY Oculus Committee and Marketing & PR Committee, and co-organized by *The Architect's Newspaper*.

(above right) The February opening of "City of Mirages: Baghdad, 1952–1982": 2012 AIANY President **Joseph J. Aliotta, AIA, LEED AP** (left), with exhibition curator **Pedro Azara**, Professor of Aesthetics and Theory of Art at the School of Architecture of Barcelona.


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(above left) 2012 AIANY President **Joseph J. Aliotta, AIA, LEED AP** (left), with Ennead Architects Partners **Susan Rodriguez, FAIA**, and **Joseph Fleischer, FAIA**, at the opening of the AIANY Design Awards 2012 exhibition in April *(left)*.

Center for Architecture Foundation


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(above) In March, a "freeboard" charrette, led by the NYC Department of City Planning (DCP) and the AIANY Design for Risk & Reconstruction Committee, brought together 60 architects, landscape architects, urban designers, and planners to address storm surge and sea-level change. Pictured here, clockwise from lower left: **Stephen Cassell, AIA**, ARO; **Chris Holme**, DCP; **Alex Washburn, AIA**, DCP; **Jonathan Marvel, FAIA**, Rogers Marvel Architects; **Florence Schmitt**, Baird Architects; **Peter Gluck**, Peter Gluck & Partners.

(above) "A Plague Remembered: AIDS Memorial Park Design Competition" exhibition opening in March (l-r): **Paul Kelterborn**, Co-founder, AIDS Memorial Park and Project Manager, Public Programs at the Municipal Art Society of New York; **Keith Fox**, Chairman, AIDS Memorial Park and President, McGraw-Hill Construction; and **Christopher Tepper**, Co-founder, AIDS Memorial Park and Director of Development and Planning at the Brooklyn Navy Yard Development Corporation.


©Tim Heyduk

(above) NYC home-schooled students participated in an eight-week program to learn about the architecture and layout of the city's early roots as New Amsterdam through a Lower Manhattan walking tour and model-building workshops at the Center. The Foundation's work was recently featured in a *New York Times* article highlighting museums that provide space and educational opportunities for home-schooled students.

2012 AIANY Design Awards

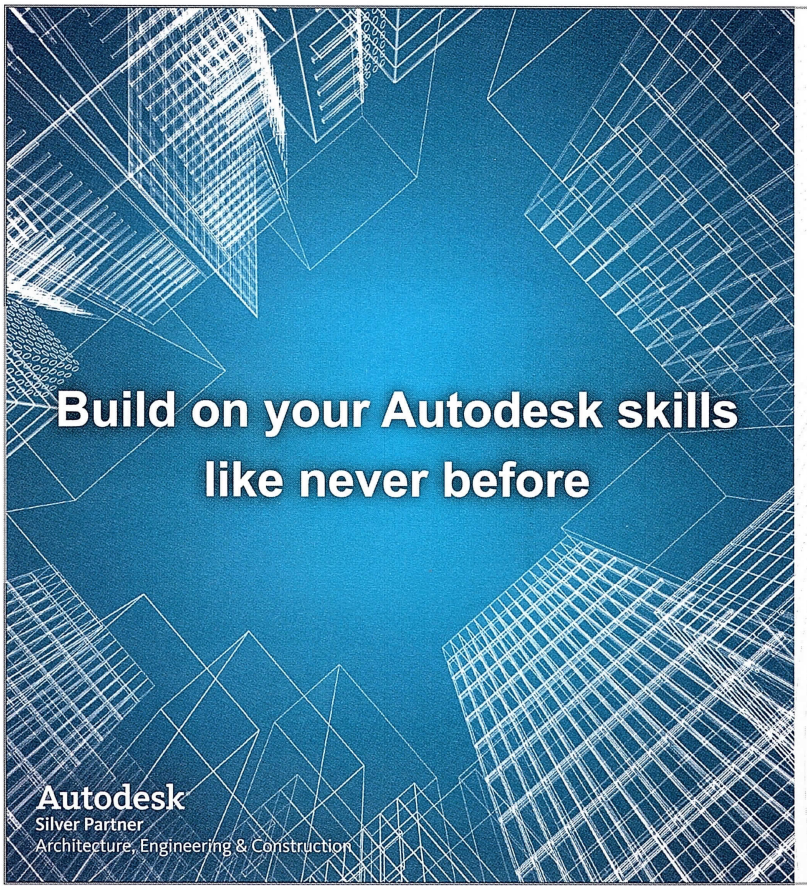
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2012 AIANY DESIGN AWARDS

ARCHITECTURE / INTERIORS
URBAN DESIGN / UNBUILT WORK

BY BETTY Y. CHEN, AIA, AND RONNETTE RILEY, FAIA

Betty Y. Chen, AIA, a commissioner with the NYC Planning Commission, and Ronnette Riley, FAIA, principal, Ronnette Riley Architect, are co-chairs of the AIA Design Awards Program.

Architects find opportunities and create ingenious solutions where others see only challenges and the mundane. Each year, AIA New York recognizes such outstanding design in our Design Awards program. We perform an annual review of work submitted by New York City architects and projects in New York City by architects practicing elsewhere in the world. This year we strongly encouraged the submission of projects that reflect a broad and inclusive definition of design excellence. From 391 entries, the four juries in each of four categories (Architecture, Interiors, Urban Design, and Unbuilt Work) were instructed to evaluate for the success in which each project met its individual requirements, accounting for varying degrees of opportunity, constraint, and budget. This issue of *Oculus* presents a 2012 snapshot of the exemplary skill and creativity in the resolution and integration of formal, functional, and technical requirements in the 36 projects receiving Honor and Merit Awards.

The jurors looked beyond spectacular form-making for well-developed solutions on multiple levels. They applauded projects that were gutsy, rigorous, restrained, and/or innovative. One "fairy tale" project explored a wildly lyrical take on architecture in a fantastical yet disciplined way. Two pop-up and temporary projects were boldly energetic and experimental with light and materials. Many of the award-winning projects were characterized by simplicity married with innovation. They exhibited a sense of restraint – being richly evocative without being overdesigned. Several adaptive reuse projects revisited and transcended historic typologies. Some projects incite sheer surprise and delight – a clever intervention on the sacred ground of the National Mall in Washington, DC, and the complete reimagination of what an urban jail or hospital can be.

The awards recognize the ingenuity and elegance of solutions that are so good they seem inevitable in hindsight. Yet some of the projects that speak the strongest are those in which a solution was not obvious but came about through incredible insight, work, and development. We celebrate the design achievements and tenacity of these 36 design teams, who remind us that even in challenging economic times, brilliant minds have the means to summon the delightful and profound, in projects modest to grand, into an integrated whole.

We hope you had the opportunity see the Design Awards 2012 exhibition, which was on view at the Center for Architecture this spring. Even if you did, keep this issue handy as a permanent record and reminder of architectural achievements that are inspiring, extraordinary, and often breathtaking. ■

(top left) Architecture jury (l-r): Carme Pinós, Hon. FAIA, Estudio Carme Pinós, Barcelona; Anne Fougeron, FAIA, Fougeron Architecture, San Francisco; Thomas H. Beeby, FAIA, Hammond Beeby Rupert Ainge, Chicago.

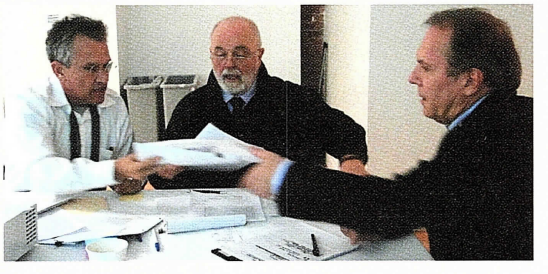
(top right) Interiors jury (l-r): Gary L. Lee, Gary Lee Partners, Chicago; Alice Y. Kimm, FAIA, John Friedman Alice Kimm Architects (JFAK), Los Angeles; and Rand L. Elliott, FAIA, Elliott + Associates Architects, Oklahoma City.

(bottom left) Unbuilt Work jury (l-r): Scott Erdy, AIA, Erdy McHenry Architecture, Philadelphia; Thomas Hacker, FAIA, THA, Portland; and Bruce Lindsey, AIA, Dean, College of Architecture and Graduate School of Architecture & Urban Design, Sam Fox School of Design & Visual Arts, Washington University, St. Louis.









All Photos ©Benadict Clouette

(left) Urban Design jury (l-r): Michael Lehrer, FAIA, Lehrer Architects, Los Angeles; Donlyn Lyndon, FAIA, Eva Li Professor Emeritus of Architecture and Urban Design, University of California Berkeley; and Bernardo Fort-Brescia, FAIA, Arquitectonica, Miami.

Clyfford Still Museum DENVER, CO

Architect: Allied Works Architecture
Client: Clyfford Still Museum



©Jeremy Bittermann

Clyfford Still (1904–1980), one of the 20th century's most influential and enigmatic artists, stipulated in his will that more than 2,400 of his artworks would be bequeathed to an American city that established a museum solely for the exhibition and study of the collection. Denver won that honor and, following an international competition, now boasts a home for Still's work in its Civic Center Cultural Complex.

The 28,500-square-foot, two-story museum is a solid, continuous form that is opened up by natural light. Concrete, smooth and textured, with crushed granite and quartz, composes the primary building envelope, interior walls, and structural system. Light animates the vertical ribbing in the cast-in-place concrete exterior walls. An overhead concrete lattice bathes the galleries below in natural light. A daylighting system that features diffusing skylights and motorized shades is supplemented with artificial lighting to play up the artwork. The first level of the museum includes a conservation studio, educational and archival resources, collection storage, and a library. A wooden staircase leads to approximately 10,000 square feet of exhibition space divided into nine distinct galleries varying in scale and proportion. ■



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Jury: "One of our favorites. The museum has really good tectonics – simple but clever – and the paintings look terrific."



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ALLIED WORKS ARCHITECTURE TEAM: Brad Cloepfil, AIA, Chris Bixby, AIA, Dan Koch, RA, Brent Linden, Susan Barnes, EA, Robin Wilcox, RA, Scott Miller, RA, Chelsea Grassinger, RA, Emily Kappes
STRUCTURAL ENGINEER: KPFF
MEP ENGINEER: Arup
LANDSCAPE ARCHITECT: Reed Hilderbrand Associates
LIGHTING CONSULTANT: Arup/Brian Stacy
GENERAL CONTRACTOR: Saunders Construction
CONSTRUCTION MANAGER: Romani Group

HONOR AWARD

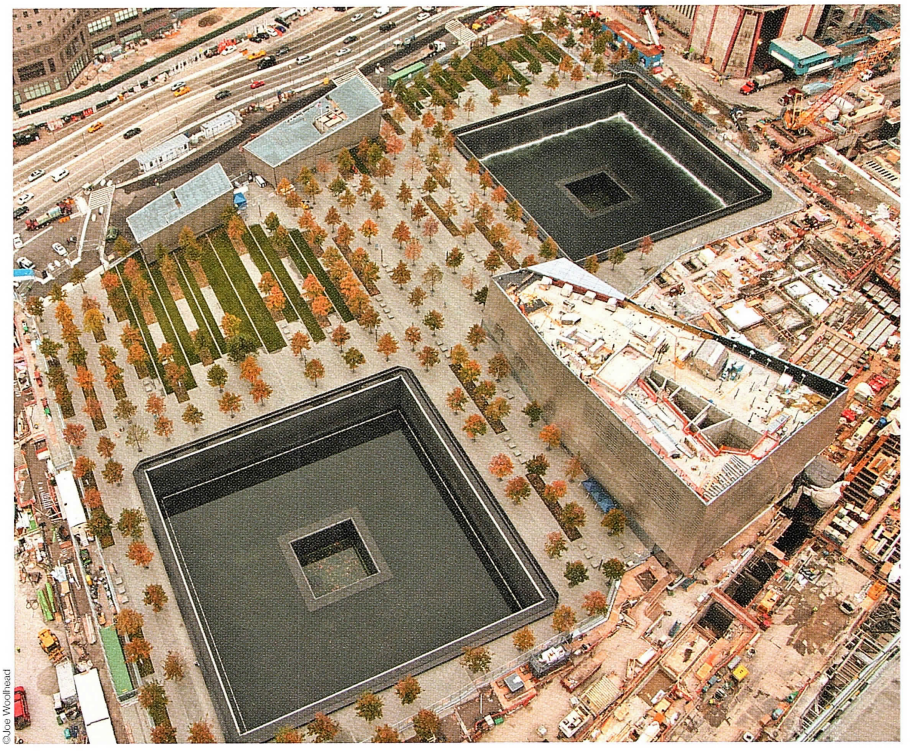
National September 11 Memorial

NEW YORK, NY

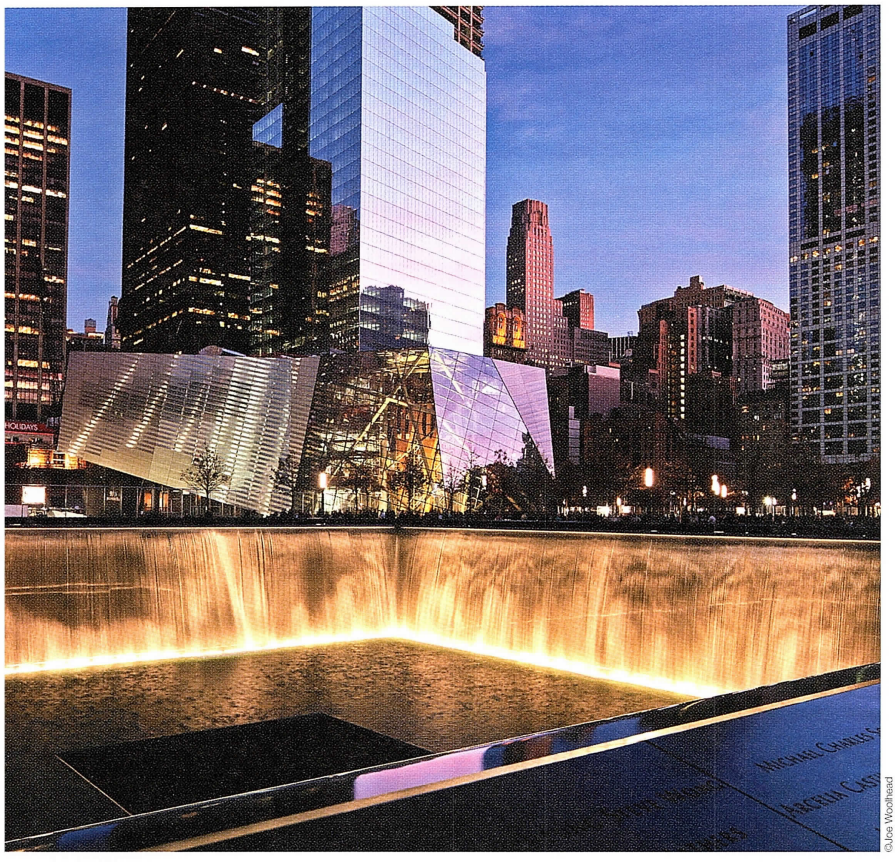
Architect: Handel Architects
Associate Architect: Davis Brody Bond
Landscape Architect: Peter Walker Partners
Client: The National September 11 Memorial & Museum

"Reflecting Absence" was the winner of a 2003 international design competition to honor the victims of the attacks of September 11, 2001, and February 26, 1993. Selected out of 5,201 submissions from 63 countries, the design is an articulation of the voids left by the Twin Towers, each about an acre in size, as a powerful symbol of loss.

Occupying almost half the 16-acre World Trade Center site, the memorial features two waterfalls and reflecting pools clad in granite set within the tower footprints. Lining the perimeter of each void is a bronze parapet with the victims' names inscribed. The waterfalls rest within a new plaza that will eventually contain 400 trees and a small clearing designated for ceremonies and gatherings. A major objective of the site was that it be a living part of the city that furthers the idea that democratic spaces are strong and resilient, serving people who come to mourn as well as people who come to relax. Attesting to its significance as a destination, the memorial was visited by more than one million people during the first three months after it opened on September 12, 2011. ■



©Joe Woolhead



©Joe Woolhead

Jury: "We were apprehensive about judging it. It engages the user and is an incredibly powerful place filled with noise, movement, mystery."

HANDEL ARCHITECTS TEAM: Michael Arad, AIA, LEED AP, Gary Handel, AIA, Fred Alvarez, AIA, Amanda Sachs, David Margolis, RA, NCARB, Robert Jamieson, Cristobal Canas, Garrett Brignoli

DAVIS BRODY BOND TEAM: J. Max Bond Jr., FAIA, Carl F. Krebs, AIA, Steven M. Davis, FAIA, David K. Williams, AIA, Julia Doern, AIA, LEED AP, Richard H. Franklin, AIA, Joseph Grant, AIA, A. Eugene Sparling, AIA, LEED AP, Mark von Hof-Zogrotzki, Jeffrey R. Johnson, Vanessa Kassabian, AIA, Belinda Len, AIA, Sherrill Moore, Oliver Sippl, Mark R. Wagner, AIA, Anthony Louvis, AIA, David Manty, AIA, LEED AP, Tobias Armborst, Khania Curtis, Samuel Fleischmann, AIA, LEED AP BD+C, Jason Foster, Theodore K. Frutiger, RA, LEED AP, Floyd Gillis, Adam Grosshans, Travis Hanks, Gabriela Hodara, Newton Kershner, AIA, Hessun Kim, Richard Klibschon, P. Casey Mahon, Naji Moujaes, Roman Ostrovskiy, Assoc. AIA, LEED GA, Ronaldo Papaleo, Carlos Salinas Weber, Bruce Dole, Don Nicoulin

STRUCTURAL ENGINEER: WSP Cantor Seinuk

MEP ENGINEER: Jaros Baum & Bolles Consulting Engineers

GEOTECHNICAL ENGINEERS: Mueser Rutledge Consulting Engineers; Langan Engineering & Environmental Services; Gumpertz & Heger

SECURITY ENGINEER: Arup

WATERPROOFING: WJE Engineers & Architects

LIGHTING CONSULTANT: Fisher Marantz Stone

SUSTAINABILITY CONSULTANT: Viridian Energy & Environmental

BLAST HARDENING CONSULTANT: Weidlinger Consulting Engineers

COMMISSIONING: Horizon Engineers

CODE CONSULTANTS: Code Consultants, Inc.

FOUNTAIN DESIGNER: DEW Inc.

CONSTRUCTION MANAGER: Lend Lease

MoMA PS1 Entrance Building LONG ISLAND CITY, NY

Architect: Andrew Berman Architect
Project: MoMA PS1 Entrance Building
Client: Department of Cultural Affairs
Managing Agency: NYC Department of Design + Construction

The shape of the new 1,445-square-foot structure, built within and supported by the existing concrete walls enclosing the museum's courtyard, is distinguished by its raw, block-like mass and cantilevered concrete canopy. Hinged doors fabricated from steel tube stock and large glass panels pivot open into a space for ticket counters sheathed in matte stainless steel. Three new concrete planes span between the existing walls, revealing an open sky whose changing light animates the interior. Surrounding the structure is a Leo Villareal sculpture that lights the way with programmable LEDs. The project is part of the Department Design + Construction's Design Excellence Program.



©David Leventi

Jury: "There's a mystery about it, yet there is a sense of the reality of the city, too. It's a very small project with a big impact."

ANDREW BERMAN ARCHITECT
TEAM: Andrew Berman, AIA, Dan Misri, RA, Ilya Korolev, RA, Lucas Camponovo
STRUCTURAL ENGINEER: Gilsanz Murray Steficek
MEP ENGINEER: IP Group Engineers
LIGHTING CONSULTANT: Cline Bettridge Bernstein
Lighting Design
ARCHITECTURAL CONCRETE CONSULTANT: Reginald D. Hough, FAIA
FAÇADE CONSULTANT: William G. Young
STEEL AND GLASS FABRICATION: Jaroff Design
GENERAL CONTRACTOR: ICS Builders

Boat Pavilion at Long Dock Park BEACON, NY

Architect: Architectural Research Office (ARO)
Client: Scenic Hudson Land Trust

A former brownfield once littered with tons of debris now boasts a 2,700-square-foot painted steel boathouse on the bank of the Hudson River within a new 15-acre park. The roof is a horizontal plane of corrugated steel that parallels a large sustainable-wood deck from which boats launch. Secure storage for up to 64 kayaks and canoes, a changing room, and a storage area are enclosed by aluminum bar grating panels. Hidden from view, photovoltaic cells on the roof power lights for the pavilion and the park while feeding power back into the grid.

Jury: "It is a very elegant structure that's remarkably public."


©James Ewing Photography

ARO TEAM: Adam Yarinsky, FAIA, Jeff Hong, RA, Neil Patel, Jejon Yeung, Si Eun Lee
STRUCTURAL ENGINEER: Robert Silman Associates
MEP ENGINEER: Altieri Sebor Wieber
CIVIL ENGINEER: Divney Tung Schwalbe
LANDSCAPE ARCHITECT: Reed Hilderbrand Associates
PROJECT MANAGEMENT CONSULTANT: Levien and Company
LIGHTING CONSULTANT: Rick Shaver Architectural Lighting
SUSTAINABILITY CONSULTANT: Viridian Energy & Environmental
GENERAL CONTRACTOR: Key Interiors
CONSTRUCTION MANAGER: Kirchhoff–Consigli Construction

Pedestrian Bridge

LA ROCHE-SUR-YON, FRANCE

Architect: Bernard Tschumi Architects and Hugh Dutton Associates
Client: The City of La Roche-sur-Yon; SNCF

Spanning 220 feet above the new extension of the TGV Atlantique line, this fiery-red pedestrian bridge links historic and modern sections of the town and represents a dynamic element in both usage and urban perception. The lattice design recalls the riveted Eiffel-inspired footbridge it replaced, but its tubular form creates a complete cylindrical volume. The volume provides a single structural solution with the necessary inertia to span between support points and sustain the required protective screens and canopy cover. The design pays homage to native son Robert le Ricolais (1894–1977), an architect and engineer known for research in the development of spatial three-dimensional structures.



©Christian Richters

Jury: "Nice, bold structural piece, where technology transcends into architecture."

BERNARD TSCHUMI ARCHITECTS TEAM: Bernard Tschumi, FAIA, Ben Edelberg, Francoise Akinosho, Kim Starr, Véronique Descharrières, Rémy Cointet, Vincent Prunier, Alice Dufourmantelle

HUGH DUTTON ASSOCIATES TEAM: Hugh Dutton, Pierluigi Bucci, Pierre Chassagne, Francesco Cingolani, Maria Angela Corsi, Pietro Demontis, Gaëtan Kolher, Cathy Shortle, Romain Stieltjes, Carla Zaccheddu

STRUCTURAL ENGINEER: HDA/SNCF Engineering Department

CIVIL ENGINEER: SNCF Engineering Department

GENERAL CONTRACTOR: Renaudat Centre Construction

Marine Company 1, Firehouse NEW YORK, NY

Architect: CR Studio
Client: FDNY; Hudson River Trust

Marine Company 1, located on Pier 53 in the West Village, houses the last remaining fireboat company in Manhattan. The 9,000-square-foot facility is a vertical stack of three distinct programs wrapped in a zinc façade. The pier level is a drive-through garage and staging area for the fireboat, the second features areas for communal activities such as cooking and physical fitness, and the third offers private spaces, including offices, bunkrooms, bathrooms, and the locker room. Each façade was designed to respond to its orientation and use. On the north side, for example, the building extends to form a windbreak while it carves out an exterior space on the second level. The work also includes a new precast concrete pier structure, wave-attenuation screens, and mooring elements.

Jury: "This project turns a firehouse into a house. It's iconic, gestural, and a joyful building."



©Anton Grassl/Esto

CR STUDIO TEAM: F. Jonathan Dreyfous, AIA, LEED AP, Victoria A. Rospond, AIA, Lea H. Cloud, AIA, LEED AP, Anke Roggenbuck, Architektin, LEED AP, Sam Roberts, AIA, NCARB, LEED AP BD+C, Kate Feather, Kathryn Hilton, LEED AP, Gloria Kim, AIA, LEED AP, Kelly Barlow, LEED AP, Alana Anderson, LEED AP, Emiel Rog, Mathias Rolski, Philipp Reichelt, Thomas Draper

STRUCTURAL ENGINEER: Robert Silman Associates

MARINE ENGINEER: Mueser Rutledge Consulting Engineers

MEP ENGINEER: Charles G. Michel Engineering

CONSTRUCTION SPECIFICATIONS: Aaron Pine

CONSULTANT FOR ENGINEERING OF BUILDING ENCLOSURE: Simpson Gumpertz & Heger

CONSTRUCTION MANAGER: Skanska, USA

Frick Collection Portico Gallery NEW YORK, NY

Architect: Davis Brody Bond
Client: The Frick Collection

An outdoor garden portico of the landmarked 1914 Carrère and Hastings's Beaux Arts mansion has been transformed into an 815-square-foot interior gallery for the display of sculpture and decorative arts and integrated into the existing museum. The design incorporates the original structure's colonnade, limestone bas reliefs, and bluestone floor; new architectural details relate to the original building and to John Russell Pope's 1935 addition. Framed in bronze and inserted between existing Ionic columns, floor-to-ceiling windows offer views of the formal gardens. Jean-Antoine Houdon's "Diana the Huntress," a signature work in the collection, is now on permanent display in the gallery's rotunda.

Jury: "Very rich detailing. The project reaches the same level of execution as the original building, and it's totally complementary."



©Paul Rivera/archphoto

DAVIS BRODY BOND TEAM: Carl F. Krebs, AIA, Mark Wagner, AIA, Nathan Hoyt, FAIA, Mayine Lynn Yu, AIA, LEED AP, Tony Louvis, AIA, Roman Ostrovskiy, Assoc. AIA, LEED GA, Richard Kelly, Don Nicoulin

STRUCTURAL ENGINEER: Weidlinger Consulting Engineers

MEP ENGINEER: Landmarks Facilities Group

LIGHTING CONSULTANT: Renfro Design Group

EXHIBITION DESIGNER: Stephen Saitas Designs

HISTORIC PRESERVATION: Higgins Quasebarth & Partners

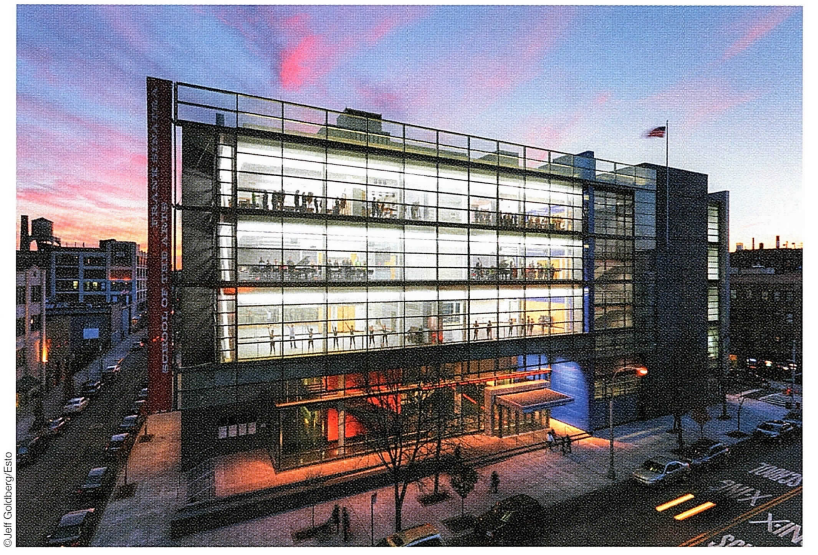
FAÇADE RESTORATION: Walter B. Melvin Architects

GENERAL CONTRACTOR: Westerman Construction Company

Frank Sinatra School of the Arts QUEENS, NY

Architect: Ennead Architects
Client: New York City School Construction Authority

The 147,000-square-foot public high school for 1,000 visual and performing arts students, across the street from Kaufman Astoria Studios and the Museum of the Moving Image, enlivens the streetscape of light manufacturing and low-rise residential buildings. A multistory atrium cuts through the building, highlights the oval concert hall, and defines the heart of the building. A perimeter frame of daylit classrooms and studios open onto the atrium on each floor. The transparency of the primary façade reveals the studio and rehearsal spaces within. From the outside, the frit creates a pattern, but from the inside, the names of more than 250 artists, writers, musicians, and architects selected by school founder Tony Bennett are visible.



©Jeff Goldberg/Esto

Jury: "The activity inside is the façade! The school has an enlivening presence in the street and is a positive offering to the city."

ENNEAD ARCHITECTS TEAM: Susan T. Rodriguez, FAIA, Joseph Fleischer, FAIA, Kalavati Somvanshi, Chris Halloran, AIA, John Zimmer, AIA, Brian Masuda, AIA, Kevin Krudwig, AIA, James Sinks, AIA, Mary-Elizabeth Liggio, Joerg Kiesow

STRUCTURAL ENGINEER: Robert Silman and Associates

MEP ENGINEER; LIGHTING CONSULTANT: Cosentini Associates

CIVIL & GEOTECHNICAL ENGINEER: Langan Engineering & Environmental Services

THEATER/ACOUSTICS: Harvey, Marshall Berling Associates

GRAPHICS: Pentagram Design

GENERAL CONTRACTOR: Leon D. DeMatteis Construction Corp.

219 West/Subcat Studios SYRACUSE, NY

Architect: Fiedler Marciano Architecture
Client: 219 South West LLC

Redeveloped as a multiuse cultural facility, this 19,200-square-foot, three-story building contains recording studios, rehearsal rooms, a dance studio, offices, a café/lobby, and three residential units for visiting artists. A new stair tower, reclad in perforated metal panels, refers to the area's industrial past, and a glazed extension serves as the main entry. The masonry façade is opened up by large storefront windows, enabling passersby to view live recording sessions. The existing wood-floor framing was replaced with a long-span concrete deck, which supports secondary floating slabs that in turn support wall and ceiling construction. This room-within-a-room approach prevents sound and vibration transmission from adjacent rooms and outside sources, including passing freight trains. The building is adjacent to the Red House Arts Center, creating a new cultural complex.



©Chris Cooper Photographer

Jury: "Nothing too fancy, but the components work together quite nicely, with a nice series of interventions and integrations inside, too."

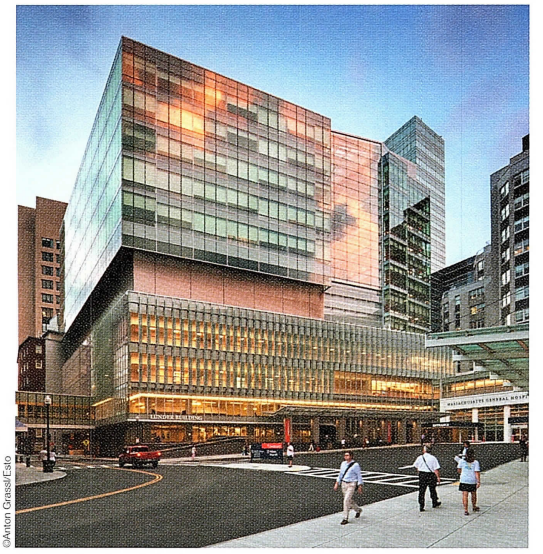
FIEDLER MARCIANO ARCHITECTURE TEAM: Mark Fiedler, AIA, Martin Marciano, AIA, Josh Lacasse, LEED AP
STRUCTURAL ENGINEER: Ryan–Biggs Associates
MEP ENGINEER: JFK+M Consulting Group
CIVIL ENGINEER: Environmental Design and Research
ACOUSTIC DESIGNER: Lally Acoustical Consulting
LANDSCAPE ARCHITECT: Environmental Design and Research
LIGHTING CONSULTANT: Onelux Studio
BAR STOOLS: Emeco
FLOORING: Lonseal
ACOUSTICAL TREATMENT PANELS: RPG Diffuser Systems
CAFÉ TABLES: City Woods
STEEL BAR AND STOOLS: Mack Bros Boiler Works
CONSTRUCTION MANAGER: V.I.P. Structures

Massachusetts General Hospital, Lunder Building

BOSTON, MA

Architect: NBBJ
Client: Massachusetts General Hospital

Located on a dense urban site, this 530,000-square-foot inpatient facility contains 12 stories above grade and three below and has new connections to five surrounding buildings via bridges and walkways. Design concepts tested through models, digital representations, and prototypes, facilitated by a BIM platform, resulted in a new cancer treatment center, 28 procedural suites, a six-story atrium, 150 patient beds, and a new emergency department. The floor-to-ceiling curtain wall floods the patient rooms with natural light. The bed tower links two healing gardens offering daylight and views from patient rooms and support spaces. The atrium garden creates a healing environment visible and accessible to everyone; it is also used for special events.



©Anton Grassl/Esto

Jury: "Fingers of green come into the building, and it's nicely detailed in a way not usually achieved with this building type. We'd prefer to be here as a patient or visitor than at a lot of other hospitals."

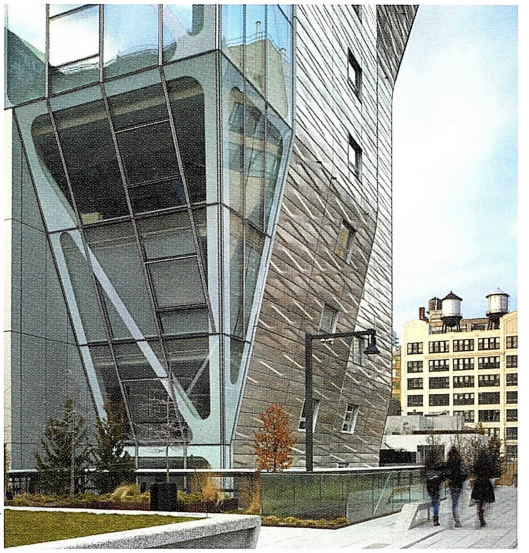
NBBJ TEAM: Joan L. Saba, AIA, FACHA, NCARB, Timothy Johnson, AIA, NCARB, LEED AP, Tom Sieniewicz, AIA, AICP, LEED AP, Jay Siebenmorgen, AIA, LEED AP, Rodney G. Crumrine, AIA, Jorge A. Gomez, Christine Vandover, IIDA, LEED AP, Sarah Markovitz, AIA, Eric LeVine, AIA
CONSTRUCTION MANAGER: Turner Construction
PROJECT MANAGEMENT: Leggat McCall Properties
LANDSCAPE ARCHITECT: Michael Van Valkenburgh Associates
STRUCTURAL ENGINEER: McNamara Salvia
MEP ENGINEERS: Thompson Consultants; Engineered Solutions
LIGHTING CONSULTANT: NBBJ Lighting Group
SUSTAINABILITY CONSULTANT; ENVIRONMENTAL GRAPHICS AND WAYFINDING: NBBJ
CIVIL ENGINEER: Vanasse Hangen Brustlin
GEOTECHNICAL ENGINEER: McPhail & Associates
CURTAIN WALL DESIGN CONSULTANT: Heitman & Associates
PROGRAMMING PARTNER: Kurt Salmon Associates

HL23 NEW YORK, NY

Architect: Neil M. Denari Architects
Client: Alf Naman, Garrett Heher

Directly adjacent to the High Line, this 14-story condominium with 11 residential units responds to its challenging site. Partially impacted by a spur from the elevated tracks, the site is just 40 by 99 feet at its ground floor, and by reverse-tapering, the structure rises over the rail beds. The building features three distinct façades with a custom non-spandrel curtain wall on the south and north, and a 3-D stainless-steel panel on the façade facing the elevated park. The project, designed for LEED Gold, received seven zoning variances from the Department of City Planning, including one that allowed it to cantilever over the High Line.

Jury: "We liked the boldness of the structure and how it relates to the elevated walkway. It has a dynamic presence and sophisticated palette."



©Benny Chan

NEIL M. DENARI ARCHITECTS (NMDA) TEAM: Neil Denari, AIA, Stefano Paiocchi, Duks Koschitz, David Enrique Aguilo, Rick Michod, Carmen Cham, Antonio Torres, Yoichiro Mizuno, Breanna Carlson, Alex Janowsky, Philipp Traexler, Joe Willendra, Christian Kotzamanis

COLLABORATING ARCHITECT: Marc Rosenbaum

INTERIOR ARCHITECT: Thomas Juul-Hansen, LLC

NMDA GRAPHIC ILLUSTRATIONS: Jtravis Russett, Cory Hill, Oliver Liao, Seung Song, Efren Soriano

CONSTRUCTION MANAGEMENT: T.G. Nickel & Associates

STRUCTURAL ENGINEER: Desimone Consulting Engineers

FAÇADE CONSULTANT: FRONT, Inc.

MEP ENGINEER: Ambrosino, DePinto & Schmieder

ROOFING & WATERPROOFING CONSULTANT: James R. Gainfort, AIA, Consulting Architects

LEED CONSULTANT: YR&G New York

CODE CONSULTANT: JAM Consultants

ZONING CONSULTANT: Kramer Levin Naftalis & Frankel

GEOTECHNICAL ENGINEER: Langan Engineering & Environmental Services

LIGHTING CONSULTANT: Lighting Design Alliance

STEEL CONSULTANT: Bramco Steel

STEEL STRUCTURE: Breton Steel

GLASS CURTAIN WALL FABRICATOR: Sanxin Glass, China

STAINLESS STEEL PANEL FABRICATOR: Dante Tisi, Buenos Aires

EXTERIOR ENVELOPE INSTALLATION: Island Exterior Fabricators

A Simple Factory Building SINGAPORE

Architects: Pencil Office and ARYA Architects
Client: Private

Buildings in this locale are typically torn down and rebuilt rather than renovated, and such was the case with this 10,652-square-foot building housing a construction company. The four double-story building responds to the tropical climate through passive design strategies. A volumetric subtraction creates an open courtyard that maximizes natural lighting and ventilation. A lightweight trellis screen wrapped continuously as a loop around the front, top, and rear façades is coated in photocatalytic titanium dioxide, a substance that renders it self-cleaning and helps reduce airborne pollution. The façade's composite aluminum window walls and minimum petroleum membranes coupled with simple reinforced concrete construction makes the building fully recyclable.



©Erik G. L'Heureux

Jury: "It's completely in contrast with the surrounding buildings and represents nice site-planning strategy. Good response to the climate makes it very sustainable."

PENCIL OFFICE TEAM: Erik G. L'Heureux, AIA, LEED AP BD+C, Choung Yongsu, Chua Gong Yao, Alvin Mei, Vignesh Nagamalai, Oh Peiyu, Phua Yunnong, Rommel Zapanta

ARCHITECT-OF-RECORD: Arya Architects

STRUCTURAL ENGINEER: HS Engineering Consultants

MEP ENGINEER: K L Au & Associates

GENERAL CONTRACTOR: Eng Lam Contractors Co Pte Ltd

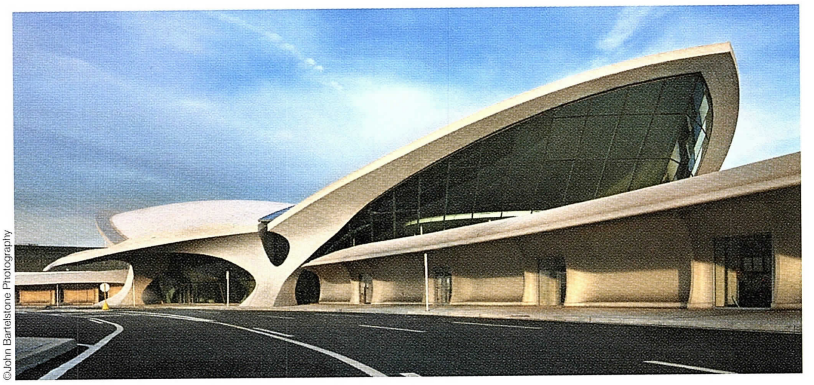
TWA Flight Center, JFK International Airport

QUEENS, NY

Architects: The Port Authority of New York and New Jersey (PANYNJ) and Beyer Blinder Belle Architects and Planners
Client: PANYNJ Aviation Department

The opening of Eero Saarinen's iconic TWA Terminal at JFK in 1962 heralded the coming of the Jet Age. The building itself is a structural tour de force – four thin shell concrete lobes in perfect balance, fully supported by only four piers. Deemed obsolete, the 170,000-square-foot terminal was closed in 2002 and a restoration strategy was formulated. The project included replacement of asbestos with new acoustic coating on the underside of the concrete shell, removal of inappropriate additions, repair of failing concrete and ceramic tile interior finishes, addition of life-safety and fire-protection devices and an ADA lift, and restoration of the historic landside entrance and predominant public areas.

Jury: "Restored perfectly."



©John Bartelstone Photography

DESIGN/PLANNING/SITE WORK: THE PORT AUTHORITY OF NY & NJ, ENGINEERING DEPARTMENT: Donald Fram, FAIA, Russell Kriegel, AIA, LEED AP BD+C, Carl Weinert, AIA, LEED AP, Jack Riffle, RA, Brian Tierney, AIA, Sheila Kaufman, Ilonka Angalet, RLA, LEED AP BD+C, James M. Loudon, RLA, AICP, ASLA

ARCHITECT-OF-RECORD/ PRESERVATION CONSULTANT: BEYER BLINDER BELLE: Richard W. Southwick, FAIA, LEED AP, Charlie Kramer, AIA, LEED AP, George Beckwith, AIA, LEED AP, Joe Gall, AIA, LEED AP

PROJECT MANAGEMENT: JFK PHYSICAL PLANT AND REDEVELOPMENT: James S. Steven, Therese Munfakh, Anna Stachula

MEP ENGINEER: Joseph R. Loring & Associates

EXTERIOR WALL & SKYLIGHT CONSULTANT: Gordon H. Smith Corporation

STRUCTURAL CONSULTANT (EXTERIOR WALL): Robert Silman Associates

LIGHTING DESIGN: Susan Brady Lighting Design

GRAPHIC DESIGN (INTERIOR): Pentagram

COST ESTIMATOR: Ellana

CONSTRUCTION MANAGEMENT: The Port Authority of NY & NJ Engineering Department

GENERAL CONTRACTOR: Beys Specialty, Inc.

TILE RESTORER: Design & Direct Source

EXTERIOR WALL & SKYLIGHT: David Shuldiner, Inc.

TILE SUBCONTRACTOR: Millennium Commercial Corporation

CUSTOM LOUNGE SEATING: New York Custom Interior Woodcraft

Mizuta Museum of Art

SAKADO, JAPAN

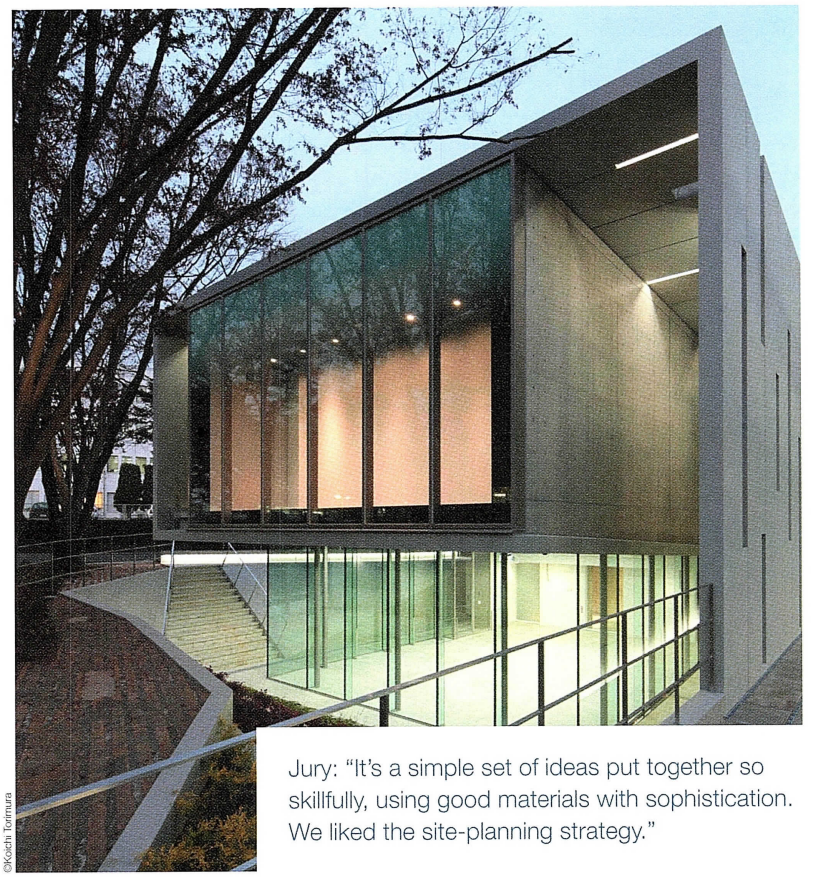
Architects: Studio SUMO and Obayashi Design Department
Client: Josai University

This 7,000-square-foot cast-in-place concrete building exhibits works from a valuable collection of woodcuts called *ukiyo-e*, meaning "pictures of the floating world," intended to elevate viewers from their daily routines. Inspired by this notion, the upper portion of the building appears to hover over a partially below-grade glass-box gallery and visitors' center. Above are a black-box gallery and a flexible white-box gallery exhibiting works by local artists and craftspeople. Each level has its own designated ramp providing direct access from the campus walk. The patterning of the façade is informed by the graphic method of depicting rain, found in many of the prints.

STUDIO SUMO TEAM: Sunil Bald, AIA, Yolande Daniels, David Huang, Edward Yujoung Kim, Anees Assali, Andrea Leung

ARCHITECT-OF-RECORD: Obayashi Design Department Team: Koji Onishi, Nobuki Kobayshi, Yuichiro Nishino

STRUCTURAL/MEP/CIVIL ENGINEER; GENERAL CONTRACTOR: Obayashi Corporation



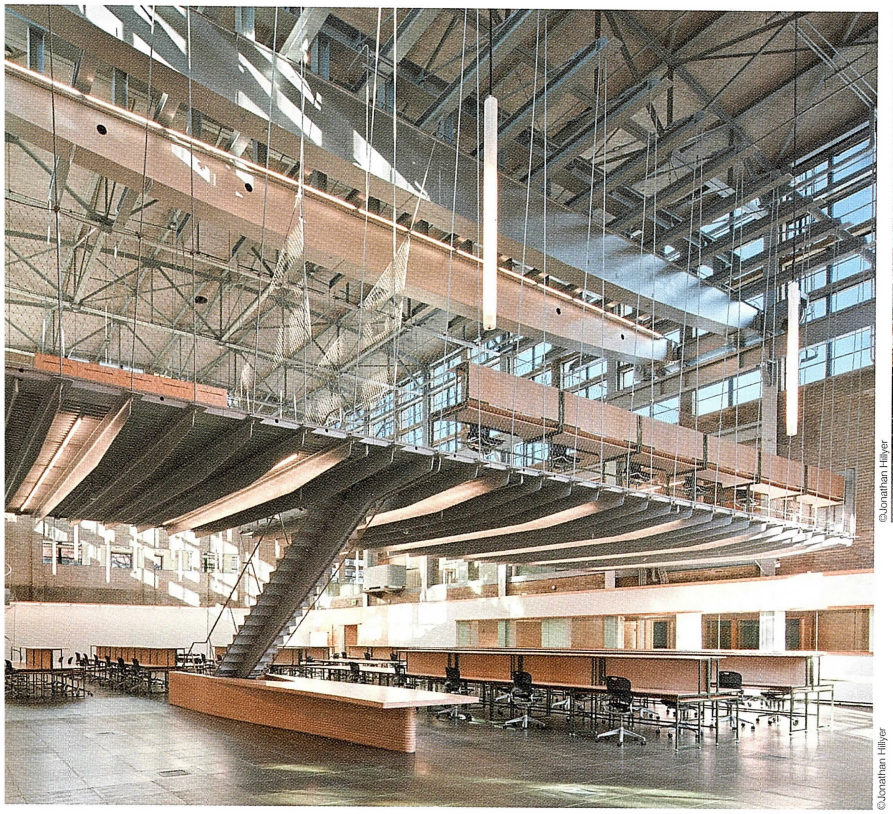
©Koichi Torimura

Jury: "It's a simple set of ideas put together so skillfully, using good materials with sophistication. We liked the site-planning strategy."

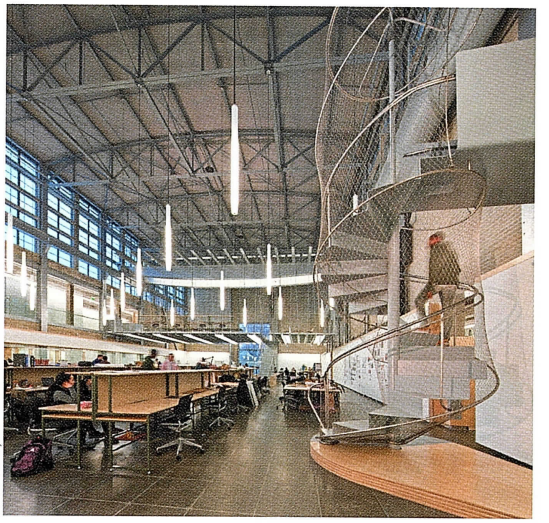
HONOR AWARD

Hinman Research Building, Georgia Institute of Technology ATLANTA, GA

Architects: Lord, Aeck & Sargent
in collaboration with Office dA (NADAAA)
Client: Georgia Institute of Technology,
College of Architecture



©Jonathan Hillyer



©Jonathan Hillyer

Jury: "This is an amazing renovation whose modern insertions are sensual and beautiful. We didn't know it was an architecture research space when we were looking at it."

The adaptive use of the 35,826-square-foot Hinman Research Building transforms this important part of Georgia Tech's built heritage into a flexible new annex for the College of Architecture, offering new studio, lab, classroom, and research spaces. The original 1939 building was anchored by a 50-foot-tall industrial high-bay shed, which has been reprogrammed in the vertical axis and left open and flexible in the horizontal axis. The uninterrupted floor usually functions as studio space, but can be reconfigured for final reviews, projections, large installations, parties, and graduation ceremonies. The high bay is also part of a network of quads and public spaces that connect the college at large.

Infrastructure suspended above the high bay supports multiple uses below and allows new circulation to adjacent spaces. The "crib" mezzanine is hung by slender rods from a repurposed bridge crane to add studio space, and a 32-foot-wide, vertical-lift door completes a "high-water mark" of pin-up surface and becomes a projection surface when raised. The spiral stair, wrapped in guardrail mesh suspended from the trusses, activates the south wing, and retractable lights hung from the ceiling illuminate the drafting hall and special events.

The school wanted the new interventions to complement, not compete with, Hinman's early-Modernist composite steel-and-masonry construction. Stairs were brought up to code with new guard- and handrails of birch plywood. Apertures were carved out of masonry walls to facilitate spatial communication, meeting programmatic and safety needs. The use of subtle grafts of steel and plywood to satisfy structural, code, program, and sustainability requirements resulted in LEED Gold certification. ■

LORD, AECK & SARGENT TEAM: Jack Pyburn, FAIA, John Kisner, AIA, LEED AP, Karen Gravel, AIA, LEED AP, Jihan Stanford, LEED AP, Tom Butler, LEED AP BD+C, Claire Oviatt, IIDA, Jim Nicolow, AIA, LEED AP, Cobb Quarles, Seth Hammonds, LEED AP, Benjamin Scott, LEED AP, Ben Ridderbos, LEED AP

OFFICE DA (NADAAA) TEAM: Nader Tehrani, Daniel Gallagher, Tom Beresford, LEED AP, Jeff Dee, Arthur Chang, Remon Alberts, Brandon Clifford, Jonathan Palazzolo, John Houser, Sarah Dunbar, Samuel Ray Jacobson, Pepe Giner Ivars, Harry Lowd, Marzouq A. Al-Mutairi, Yousif J. Alsaleem

STRUCTURAL ENGINEER: Uzun & Case Engineers

MEP, FIRE PROTECTION ENGINEER: EMC Engineers

CABLE MESH SYSTEMS: Officium Design Engineering

CONCRETE REPAIR AND REHABILITATION: Wiss, Janney, Elstner Associates

CIVIL ENGINEER: Haines Gipson & Associates

ACOUSTICS: The Sextant Group

CONSTRUCTION MANAGER: The Beck Group

STRUCTURAL STEEL: SteelFab

CUSTOM LIGHTING FABRICATOR: Custom Metalcraft

MASONRY AND CONCRETE REHABILITATION: Southeast Restoration and Fireproofing

CUSTOM STEEL WINDOW FABRICATION AND REPAIR: Southern Machine Specialists Glazing; Trainor Glass Company

FRAMING AND DRYWALL: Mulkey Enterprises

CUSTOM MILLWORK: Royal Custom Cabinets

MECHANICAL: Ragan Mechanical Contractors

ELECTRICAL: MetroPower

FIRE PROTECTION: Century Fire Protection

CABLE MESH: Suppliers Decorcable

RAISED ACCESS FLOORING: Haworth

LIGHTING: Addison-Parish; Birchwood Lighting; Vode Lighting

DOORS: Southern Door and Plywood; Overhead Door (vertical lift door)

ECO-SPACE ELEVATOR: KONE

SOLAR SHADES: Lutron

WALLCOVERING: Homasote

BATHROOM TILE: Daltile

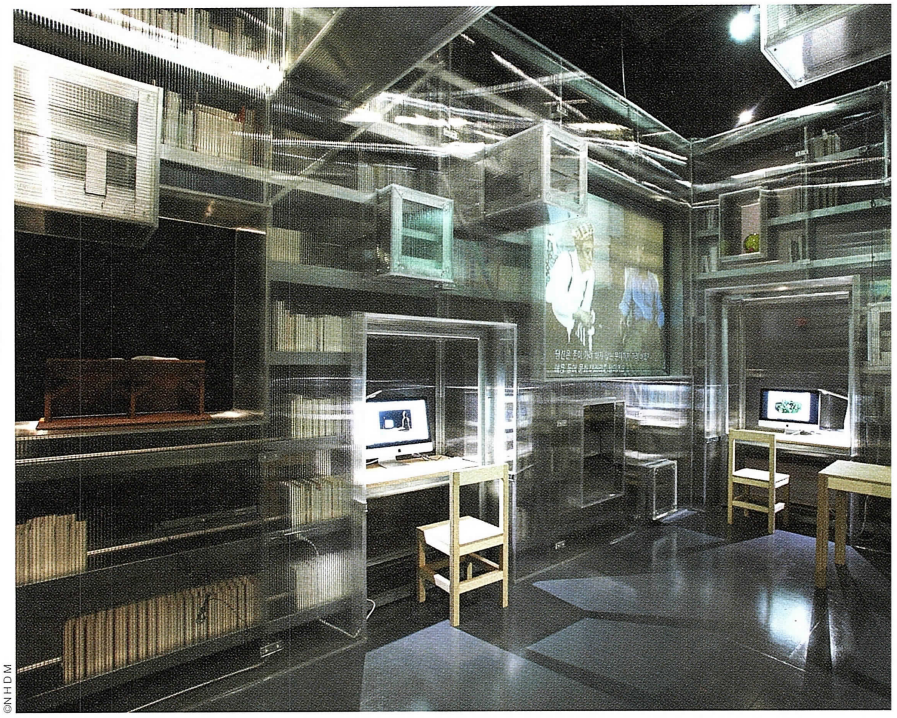
Nam June Paik Library

YONGIN, GYEONGGI-DO, SOUTH KOREA

Architect: N H D M/Nahyun Hwang + David Eugin Moon
Client: Nam June Paik Art Center



©N H D M



©N H D M

This new public art library is part of the Nam June Paik Art Center located in Yongin, a rapidly growing satellite city south of Seoul. The library collects, preserves, and provides access to historical and contemporary material related to artist Nam June Paik, his work, and the Fluxus movement he helped found. It also offers a research space to scholars and a forum for cultural engagement to the local community. The library's design and construction were made possible by the city of Yongin and the Gyeonggi Province Government's Small Library Fund.

The 1,130-square-foot project took its inspiration from Nam June Paik's artistic processes and his concept of "Random Access," introducing a multifunctional spatial device and context that redefine the relationship between library users and information. Unlike the conventional library, which is characterized by the one-directional transmission of static, centralized, predefined content that is passively received by readers, the Paik library promotes non-linear access to information, stimulating the spontaneous juxtaposition and expression of ideas. To achieve this, the central structure, "Library Machine," uses the architectural and programmatic strategies of scattering/juxtaposition, non-textual/off-site content, physical engagement, incorporated production spaces, representational interfaces, and a mobile propagation unit. It also transforms formerly vacant and inaccessible areas within the institution into much-needed public space.

The design makes the intangible physical, and the personal experience a collective and interactive one. Library contents become dynamic, and the consumer of information becomes the producer, making the library experience multidirectional and reciprocal. ■



©N H D M

Jury: "This captures the spirit of Paik's work with layers of transparency. It stands out on its own as a work of art."

N H D M/NAHYUN HWANG + DAVID EUGIN MOON TEAM:
Nahyun Hwang, David Eugin Moon, AIA
GENERAL CONTRACTOR:
Intarc Co. Ltd.

Logan NEW YORK, NY

Designer: SO-IL
Architect-of-Record: Formactiv
Client: Logan



©Naho Kubota Photography

The New York office and studio space of a bicoastal production company occupies a 6,500-square-foot corner loft in a landmark SoHo building. Inspired by the company's dynamic working model, the design offers a supportive environment for collaboration and change. Many team members are consultants who work on a per-project basis, so there are few personalized workstations and rooms. Rather, the emphasis is on flexibility, layers of transparency, and completely shared work spaces.

Two identical, symmetrical rectilinear areas divide the space, each with a 65-foot-long continuous custom work table. Accommodating groups of any size, each table's shared space consolidates company operations – design, production, and meetings – in one place. The end sections of both tables are divided by glass walls, allowing for acoustically private offices and meeting rooms that share the same work surface. Seamless, floor-to-ceiling translucent fabric walls separate the central work areas to visually break down the scale of the space, while maintaining a shared environment and allowing natural light to penetrate.

A stretched PVC luminous ceiling provides even, shadowless lighting. When seen through layers of fabric, people and objects appear to blur, and the fabric walls themselves catch natural light and change color throughout the day as the light does. Together, the seamless fabric, luminous ceiling, and continuous desks create a scaleless, abstract environment for a variety of uses. ■



©Naho Kubota Photography

Jury: "This amazing project offers a sense of adventure through a dynamic environment. It is a perfect storm of program and space."

SO-IL TEAM: Florian Idenburg, Intl. Assoc. AIA, Jing Liu, Ilias Papageorgiou, Danny Duong, Nicole Passarela, Takuya Iwamura
FORMACTIV TEAM: Ron Eng, RA
LIGHTING CONSULTANT: Lighting Workshop
WORK-SURFACE FABRICATOR: SITU Studio
GENERAL CONTRACTOR: Katsura Construction

Manhattan Triplex

NEW YORK, NY

Architect: 1100 Architect
Client: Private

The deft deployment of lighting and sumptuous materials creates a rich yet simple living space in this 2,700-square-foot Manhattan triplex in a pre-war building. The architect's relationship with the client began in 2002 with the design of a duplex; the purchase of the apartment above in 2008 allowed for the introduction of a guest suite and workspace retreat. Refined details and a restricted color palette characterize this cohesive, ultra-modern environment. Floor-to-ceiling cabinets traverse the living room and kitchen, unifying the residence while respecting the independent character of each room. What appears to be a solid-white lacquer wall opens up to reveal a colorful wet bar and access to the bedroom and bathroom. These playful, surprising moments occur throughout the apartment as counterpoint to the refined aesthetic.



©Michael Moran/otto archive

Jury: "This beautiful project intrigued us with the mysterious black cabinet and beautiful details, such as the stair handrail and ladder behind the door."

1100 ARCHITECT TEAM:
David Piscuskas, FAIA, LEED AP, Ed Parker, AIA, Timothy Furzer, Sofia Koutsenko, Dominic Griffin
STRUCTURAL ENGINEER:
Robert Silman Associates
MEP ENGINEER: D'Antonio Consulting Engineers
EXPEDITOR:
William Vitacco Associates
MILLWORK: Galli Interiors
CUSTOM STAINLESS STEEL FABRICATION:
Lennie Construction
RESIN DESK TOP:
Charles Hickok
ELECTRICIAN: Einstein Electrical Corporation
A/V CONSULTANT:
SoundSight Technologies
GENERAL CONTRACTOR:
Lennie Construction

Xocolatti NEW YORK, NY

Designer: de-spec inc
Architect: Brian Gillen, AIA
Client: Xocolatti

Xocolatti is a new luxury chocolate brand whose flagship store in SoHo is the first of a planned series of international locations. The concept for the 150-square-foot space eliminates the traditional division of a storefront and window display, offering an interactive, vitrine-like environment that seamlessly integrates with the streetscape. The walls are lined with custom-designed, floor-to-ceiling bronze shelving systems based on the different sizes of green and brown boxes of chocolate. The boxes act as both storage and display. As customers remove boxes from the walls throughout the day, the walls' graphic pattern changes and owners learn what is in demand. Glowing light boxes featuring each product assert the brand, while the neutrality of the grid gives shoppers a clear reading of flavors and options.

Jury: "An amazing demonstration of what can be done in 150 square feet. A compelling space in a tiny box that made us hungry for chocolate."



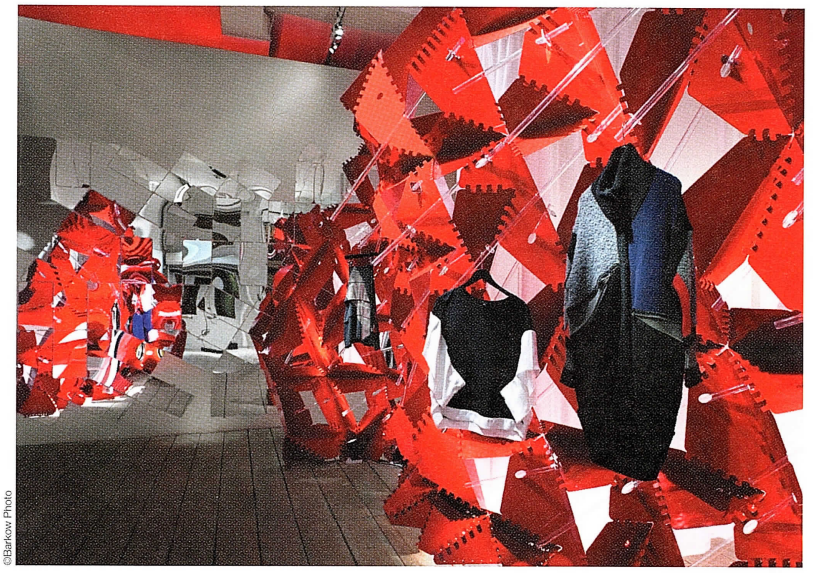
©Frank Oudeman

DE-SPEC INC TEAM:
Farnaz Mansuri, AIAS, Tom Shea, Maziar Ghavidel
ARCHITECT-OF-RECORD:
Brian Gillen, RA
GENERAL CONTRACTOR:
de-spec inc
GRAPHIC CONSULTANT:
Exit Creative Company
METAL WORK: Shock Studios
LIGHTING: Lightolier; Nippo Seamless Line
FLOORCOVERING:
Cavendish Grey

Ohne Titel Concept Store NEW YORK, NY

Architect: EASTON+COMBS
Client: BOFFO Building Fashion

The Ohne Titel Concept Store is a 1,500-square-foot temporary retail and gallery environment that displayed the fashion house's fall and winter 2011 collection. Its design focuses on the architecture of temporary spaces and the development of an immersive display-scape. The environment is at once a vivid backdrop for display and a visually porous weave suggesting a layering of inside and outside. Folded, interlocking aluminum components form a composite structural surface that creates a play of scale and materials through pattern, structure, and form. Conceptually and practically, the space's temporary nature joins strategies in textile, fashion, architectural, and fabrication design. It was achieved on a minimal budget and installed in fewer than 24 hours.



©Barlow Photo

Jury: "The project's wonderful sense of energy made it both a memorable retail environment and a demonstration of digital fabrication technologies at work."

EASTON+COMBS TEAM:
Lonn Combs, RA, Rona Easton, RA, ARB, LEED AP, Filippo Ferraris

STRUCTURAL ENGINEER:
Thornton Tomasetti

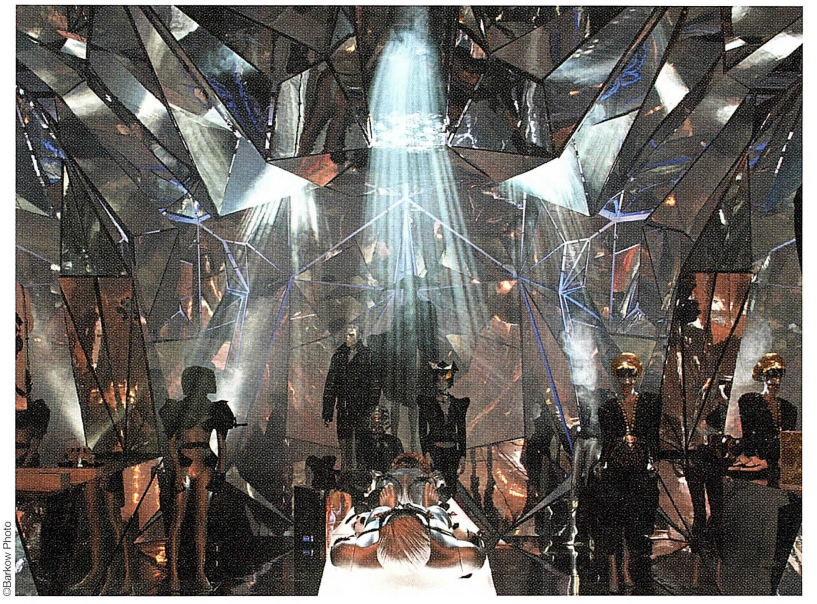
LIGHTING CONSULTANT:
Focus Lighting

FABRICATION: FLATCUT

"Nicola's" Nicola Formichetti Concept Store NEW YORK, NY

Architect: Gage/Clemenceau Architects
Client: BOFFO Building Fashion

Open during Fashion Week 2011, this 2,200-square-foot pop-up store for creative director Nicola Formichetti of French fashion house Mugler fuses ideas from fashion and architecture into a new type of public environment. While typical retail environments focus on the clothing, this experimental space magnifies the impact of the fashion in immersive surroundings. Most notable among the visual effects are hundreds of robotically-cut, mirrored facets that are mounted to lightweight composite foam boards. Attached to the ceiling, walls, and flooring, each facet is connected to its neighbor using a precisely-bent custom aluminum clip. Large sheets of mirrored, abrasion-resistant plastic cover the floor, producing an endlessly reflective environment that refracts the clothing so it can be viewed from a variety of unexpected perspectives.



©Barlow Photo

Jury: "This design responds to the question of whether fashion and architecture belong together. It has an immersive quality that is different every time one visits."

GAGE/CLEMENCEAU ARCHITECTS TEAM:
Mark Foster Gage, AIA, Marc Clemenceau Bailly, AIA, Katya Zavyalova

LIGHTING CONSULTANT:
Scott Thurm/The Lighting Group; Focus Lighting

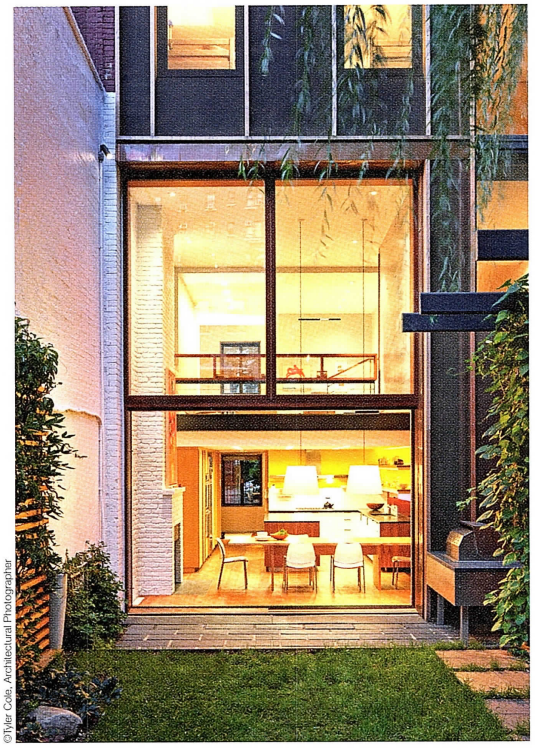
GENERAL CONTRACTOR:
Anthony Spychalsky

Greenwich Village Townhouse NEW YORK, NY

Architect: Ryall Porter Sheridan Architects
Client: Private

This 1848 Greenwich Village townhouse, which was subdivided in the 1950s, has been transformed into a cohesive, 3,800-square-foot home for a young family. The ground floor is now open and extends from the street wall to the garden's rear wall, and floor plates above ground level were cut back to achieve an interior vertical volume. The ample landings at the south end of the skylit vertical zone act as places to read, interact, and muse. The interior brick "shell" of the house is left exposed and whitewashed, while wood, plaster, steel, colorful paints, and concrete board form contemporary rooms and spatial separations. Sustainable features include rainwater conservation for garden irrigation and rooftop PV panels that provide 50% of the home's electricity.

Jury: "This great New York residence has pushed the boundaries of space and light and demonstrated that God is in the details."



©Tyler Cole, Architectural Photographer

RYALL PORTER SHERIDAN ARCHITECTS TEAM: William Ryall, AIA, LEED AP, PHIUS, Brennan McGrath, David Obuchowski, RA, Ted Sheridan, AIA, ASA, LEED AP, Carlos Valverde Rios
STRUCTURAL ENGINEER: Dewhurst Macfarlane and Partners
MEP ENGINEER: Becht Engineering
LIGHTING CONSULTANT: Studio James Long
SEATING: B&B Italia; Knoll
FLOORCOVERING: Aronsons Floor Covering; Double-Knot
WALLCOVERING: KT Color
TABLES/DESKS: Zach Hadlock Platform Furniture
KITCHEN CABINETRY: Henrybuilt
SOLAR: Sunstream USA
CUSTOM LIGHT FIXTURE: Lite Brite Neon
GENERAL CONTRACTOR: Hite Construction

Barbie Shanghai

SHANGHAI, CHINA

Architect: Slade Architecture
Client: Mattel

The 35,000-square-foot Barbie Shanghai flagship store presents Barbie as both a toy and a brand in a polished, provocative, and playful way. Its two-layered shell consists of an exterior, flat curtain wall with a ceramic fritted graphic of Barbie iconography and an interior layer of vacuum-formed polycarbonate panels. The two layers interact dynamically through reflection, shadow, and distortion that change with lighting and the viewer's movements. The entry lobby envelops visitors with curvaceous, pearlescent surfaces and leads to a pink escalator tube that ascends to the double-height main floor. A three-story spiral stair enclosed by 800 dolls is the store's physical and conceptual center, reinforcing the doll's historic appeal and creating an experience that promotes the idea of collecting.

Jury: "This immersive environment is an architectural tour de force that defines what it means to create a themed space. The stairs alone are a performance piece."



©Ilvan Baan

SLADE ARCHITECTURE TEAM: Hayes Slade, AIA, James Slade, AIA, LEED AP, Emily Andersen, RA, Tia Bauman, Tian Gao, Keith Greenwald, Jeremy Kim, Eliza Koshland, Chia-Ping Lin, Julia Malloy, Jeff Wandersman, LEED AP, Stephanie Wong, Rajiv Hernandez, Halley Wuertz, Palmer Thompson-Moss, Allison Weinstein
ARCHITECT-OF-RECORD: AD Incorporated
STORE CONCEPT AND CREATIVE DIRECTION: Richard Dickson, Barbie General Manager and Senior Vice President
STORE CONCEPT DEVELOPMENT AND CREATIVE DIRECTION ASSISTANCE: BIG/Ogilvy & Mather
RESTAURANT CONSULTANT: David Laris Creates
RETAIL CONSULTANT: Vertical Retail Consulting (formerly KSA Shanghai)
FASHION RUNWAY AND BARBIE DESIGN CENTER ACTIVITIES: Chute Gerdeman Retail
GRAPHICS: Mattel Graphics Team; BIG/Ogilvy & Mather (façade frit pattern)
INTERACTIVE SOFTWARE (BARBIE DESIGN CENTER): Six Foot Studios
MEP & STRUCTURAL ENGINEER: Scott Wilson Ltd.
LIGHTING CONSULTANT: Radiance Lightworks
FURNITURE FABRICATOR: Strads Design Co.
FIXTURES VENDOR/FABRICATOR: Kingsmen
FAÇADE SUPPLIER/INSTALLER: King Glass Engineering Co.
GENERAL CONTRACTOR, WOODWORK: EDG

HONOR AWARD

Master Plan for the Central Delaware

PHILADELPHIA, PA

Architects: Cooper, Robertson & Partners
and KieranTimberlake
Landscape Architect: OLIN
Client: Delaware River Waterfront Corporation



©Brooklyn Digital Foundry/KieranTimberlake

After years of ad-hoc waterfront development, the Philadelphia City Planning Commission unanimously approved this master plan, making it part of the city's comprehensive plan. The river has historically been the front door to the city, and the master plan calls for the transformation of the six-mile, 1,130-acre stretch of waterfront into a variety of parks, trails, connections to upland neighborhoods, and proposed transit routes. It also provides a practical implementation strategy for the phasing and funding of these enhancements.

The team based the plan on the findings of the Civic Vision for the Central Delaware, a process led by PennPraxis, the applied research arm of the School of Design at the University of Pennsylvania. The 245-page document records a yearlong process of intense civic engagement and discussion about the future of the riverfront. Throughout the project, the team had direct contact with neighborhood associations, elected officials, heads of major state and local agencies, and property owners and developers. At the end of each phase, the team conducted a public meeting to solicit feedback about the work's progress. ■

Jury: "Really a series of micro projects with very thoughtful connections, the plan is attentive to the larger urban issues. It's not just a grand gesture."



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COOPER, ROBERTSON & PARTNERS TEAM: Alexander Cooper, FAIA, William Kenworthey, AIA, Hiro Hayakawa, AIA, LEED AP, Takeshi Kamiya, LEED AP

KIERANTIMBERLAKE TEAM: James Timberlake, FAIA, LEED AP, Richard Maimon, FAIA, LEED AP, Marilia Rodrigues, AIA, LEED AP

OLIN TEAM: Lucinda Sanders, RLA, FASLA, Steve Benz, PE, LEED AP BD+C, Gregory Burrell, RLA, LEED AP, Molly O'Neill Robinson, AICP, Katy Martin, Ryan Buckley

SUPPORTING ARCHITECT: Kelly/Maiello

ECONOMIC CONSULTANT: HR&A Advisors

OUTREACH CONSULTANT: Hurley Franks & Associates

WATERFRONT POLICY ADVISOR: Toni L. Griffin

WEALTH BUILDING CONSULTANT: Greater Philadelphia Urban Affairs Coalition

TRANSPORTATION ENGINEER: Parsons Brinckerhoff

CIVIL ENGINEER: KS Engineers

COST ESTIMATOR: Davis Langdon

LAND USE COUNSEL: Blank Rome

ACTIVATION PROGRAMMING: Karin Bacon Enterprises

PLANNING CONSULTANT: CHPlanning

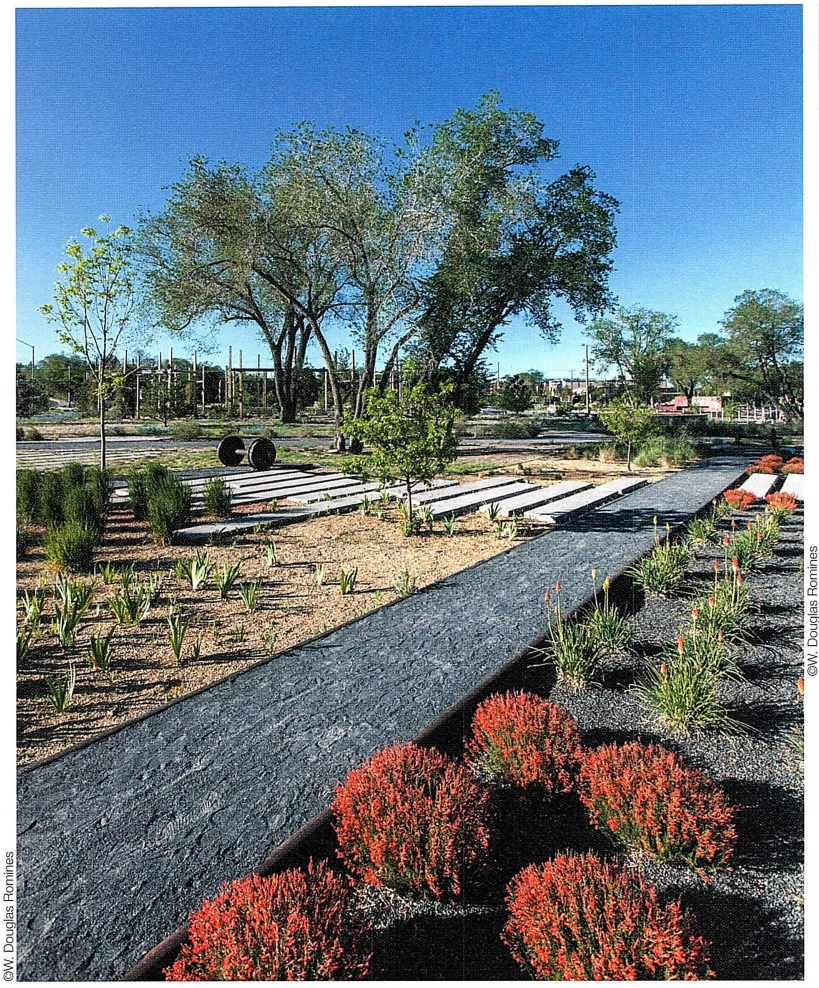
HISTORIC & CULTURAL RESOURCES: Emily T. Cooperman, Ph.D.

ARCHAEOLOGICAL RESOURCES: Katharine Woodhouse-Beyer, Ph.D.

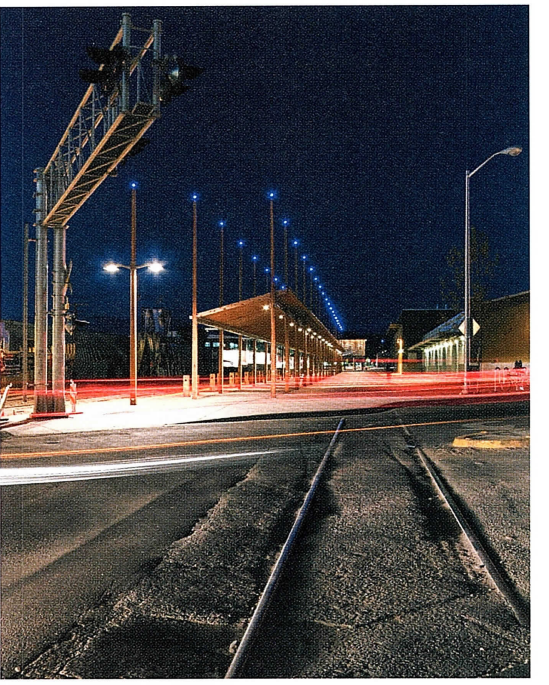
Santa Fe Railyard Park and Plaza

SANTA FE, NM

Architect: Frederic Schwartz Architects
Landscape Architect: Ken Smith Landscape Architect
Artist: Mary Miss



©W. Douglas Romines



©W. Douglas Romines

Client: City of Santa Fe Park and Recreation Department; Trust for Public Land

The Atchison, Topeka and Santa Fe Railway created a hub of activity when it pulled into Santa Fe in 1880. One hundred years later, the railyard was abandoned and ripe for redevelopment. Residents were vocal about plans for the site: they wanted adjacent neighborhoods protected, business opportunities offered, and the railyard's gritty look maintained

The competition-winning plan for the depot and park, under the auspices of the Trust for Public Land, encompasses 13 acres and unites neighborhoods previously separated by a brownfield. Telegraph-style light poles capped with solar-powered blue railway lights form the spine of the park, marking the main circulation path. The solar-paneled shade structure of the Alameda serves as a shelter for varied activities, and railway boxcars provide venues for events. Also featured are a children's play area, picnic areas, an outdoor performance space, and bicycle and walking trails that link to a citywide network. Water plays a major role in the design. Throughout the park, it is captured from roof areas to be stored for later use. A 40,000-gallon water tank, the focal point of the project, provides storage for harvested water. A historic 400-year-old irrigation ditch was restored and irrigates trees, gardens, and grasses. A lateral extension to the ditch nourishes community food gardens.

And the trains? The New Mexico Rail Runner serves Albuquerque-Santa Fe commuters, and the Santa Fe Southern's excursion trains arrive and depart from the depot. ■

Jury: "It didn't fall into the trap of reproducing history and doesn't try to be something from somewhere else. Beautifully organized and very honest."

FREDERIC SCHWARTZ ARCHITECTS TEAM:
Frederic Schwartz, FAIA, Douglas Romines, AIA, Tza-Ping Leng, LEED AP, Tracey Hummer

KEN SMITH LANDSCAPE ARCHITECT TEAM:
Ken Smith, ASLA, Elizabeth Asawa, Alex Felson

ARCHITECT:
Mary Miss

LOCAL ARCHITECTS:
Gayla Bechtol Architects; Suby Bowen

LOCAL LANDSCAPE ARCHITECT:
Laboratory of Landscape Architecture

PROJECT ENGINEER:
URS Corporation

GENERAL CONTRACTORS:
Harris Consultants; Star Construction; Heads Up

SUSTAINABILITY CONSULTANT:
Regenesis

HYDROLOGY ENGINEERING:
Watershed West

MEP: Bridgers and Paxton

WATER HARVESTING DESIGN:
Earthwright Designs

LOCAL HORTICULTURAL CONSULTANT:
Design with Nature

LIGHTING DESIGN:
Jim Conti Lighting Design

COST ESTIMATOR:
Balis and Company

ADA CONSULTANT: Ann Nelson

PLAYGROUND CONSULTANTS:
Butch DeFillippo; Greg Neal ExerPlay

Holding Pattern

LONG ISLAND CITY, NY

Architect: Interboro Partners
Client: Museum of Modern Art/MoMA PS1

Winners of the 2011 MoMA PS1 Young Architects Program decided to turn their temporary architectural structure into an urban design project. The architects asked neighboring community organizations what items they needed and selected those they thought would advance the project – mirrors, benches, a Ping-Pong table – while fulfilling programmatic requirements for seating, shade, and a water feature. These objects were built or bought, and installed under a canopy constructed by stringing ropes from the 16-foot-high concrete wall to the parapet across the courtyard. When the project was dismantled, the 79 objects, plus 84 trees, were donated to local schools, day-care centers, senior centers, and arts programs.

Jury: "A clever idea! Like low-hanging fruit, it didn't last long, yet it captured the power urban design can have."



INTERBORO PARTNERS TEAM: Tobias Armborst, Daniel D'Oca, Georgeen Theodore, AIA, Rebecca Beyer Winik, Kathleen Cahill, Andrew Coslow, Jenessa Frey, Trevor Lamb
STRUCTURAL ENGINEER: Buro Happold
GRAPHIC DESIGN: Thumb Projects
TREE DONOR: New York Restoration Project

Water Proving Grounds: Rising Currents

NEW YORK, NY

Architect: LTL Architects
Client: Museum of Modern Art

Five teams in an architects-in-residence program were tasked to reimagine the coastlines of New York Harbor with adaptive, soft infrastructures to help stem the rising tides. Focusing on the area encompassing the Statue of Liberty, Ellis Island, and Liberty State Park, this team chose to allow water to strategically infiltrate the site. Stretching the coastline to form four finger-shaped land piers, the project multiplies the length of the existing shore by a factor of ten. This provides a more resilient buffer to storm surges and flooding while maximizing the intertidal zone as a testing ground for new uses and inhabitations. The piers also offer recreational and commercial activities.

Jury: "Urban design is projecting what a place can become. This creates a new balance between water and land. You'll never look at the water's edge the same way again."



LTL ARCHITECTS TEAM: Paul Lewis, AIA, LEED AP, Marc Tsurumaki, AIA, LEED AP, David J. Lewis, AIA, Aaron Forrest, Megan Griscom, Perla dis Kristindóttir, Yasmin Vobis, Laura Cheung, John Morrison, Hye-Young Chung, Deric Mizokami, Cody Fithian, Mia Lorenzetti Lee, Jason Dannenbring, Clark Manning, Luke Smith, Yu-Cheng Koh, Amanda Kronk, Paul Landon, Phillip Chang
CURATOR: Barry Bergdoll, Philip Johnson Chief Curator of Architecture and Design, MoMA

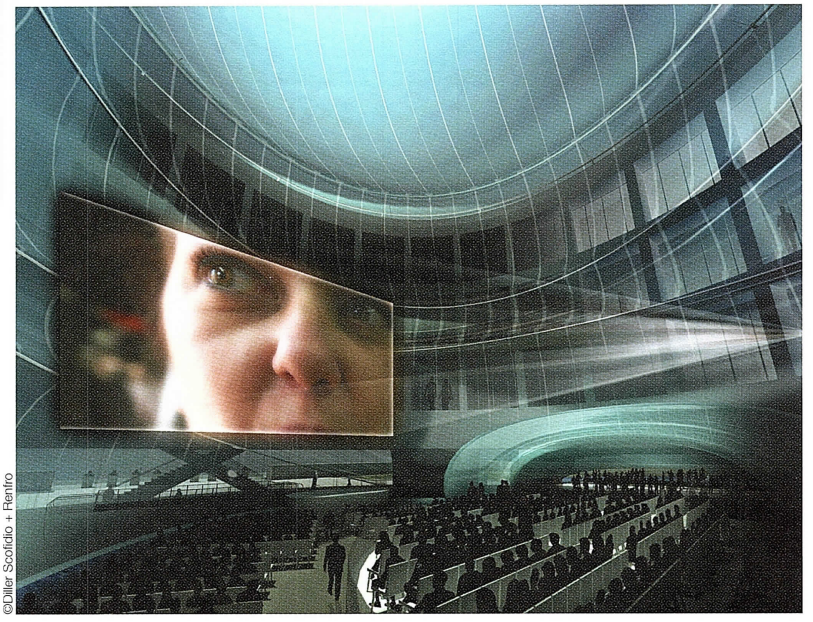
Hirshhorn Museum Seasonal Inflatable Pavilion WASHINGTON, DC

Architects: Diller Scofidio + Renfro and KlingStubbins
Client: Hirshhorn Museum and Sculpture Garden



©Diller Scofidio + Renfro

DILLER SCOFIDIO + RENFRO TEAM: Elizabeth Diller, Charles Renfro, AIA, Richard Scofidio, AIA, Benjamin Gilmartin, AIA, David Allin, Michael Etzel, Matthew Ostrow, James Brucz, William Arbizu, Dustin Tobias, Haruka Saito
ASSOCIATE ARCHITECT: KlingStubbins
STRUCTURAL & MECHANICAL ENGINEER: Buro Happold
TENSILE STRUCTURE ENGINEER: Form TL
WIND ENGINEERING CONSULTANT: Wacker Ingenieure
CLIMATIC ANALYSIS AND ENGINEERING: dyAnaKG
RIGGING CONSULTANT: Inauen Schätti AG
LIGHTING CONSULTANT: Tillotson Design Associates
ACOUSTIC CONSULTANT: JaffeHolden
THEATER CONSULTANT: Fisher Dachs Associates



©Diller Scofidio + Renfro

The Seasonal Inflatable Pavilion is an inflatable event space planned for the cylindrical courtyard of the Hirshhorn Museum on the National Mall. In respectful dialogue with this Modernist icon designed by Gordon Bunshaft, FAIA, of Skidmore, Owings & Merrill in 1974, the pavilion is an architecture of air: a pneumatic structure enclosed only by a thin translucent membrane that squeezes into the void of the building and oozes out the top and beneath its mass.

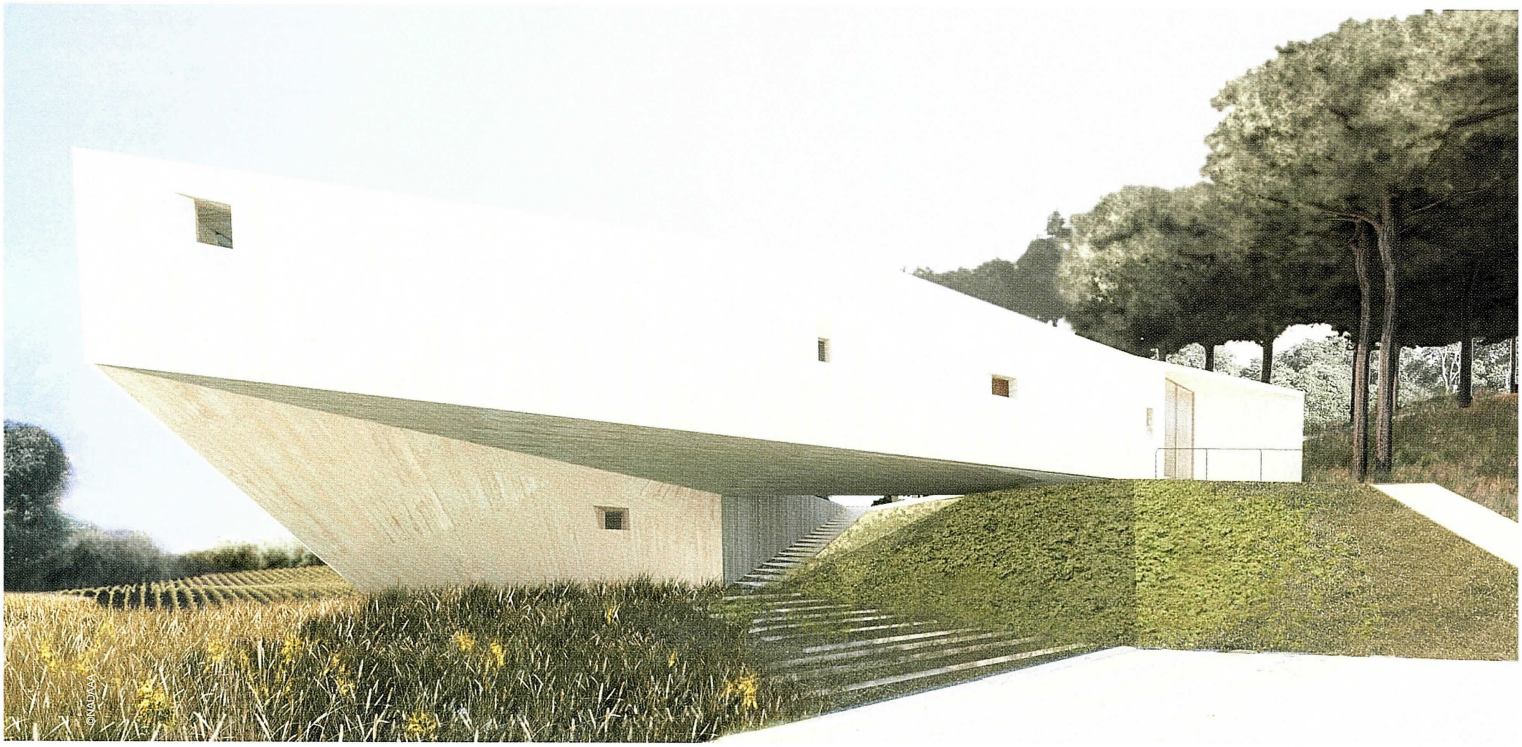
In contrast to the familiar strategy of roofing over courtyards of institutional buildings, the pavilion produces a soft building inside a hard one in which existing and new spaces, interior and exterior, are playfully intertwined. Its form is shaped by cable rings that constrict the membrane, pulling it away from the inner wall of the courtyard, while other cables tether it into place. The resulting contours produce changing shafts and pockets of outdoor space experienced on the ground and in the galleries on the second and third levels.

The ephemeral structure would be erected twice a year, in spring and fall, allowing the museum to program its courtyard and optimize its footprint. The additional 11,000 square feet of sheltered space accommodates audiences of 500 for public events such as performances, films, lectures, and debates. Both installation and building, the inflatable structure alters long-standing perceptions of what a museum means as a public space, how it creates pluralistic audiences, what it is able to show, and how it becomes an international cultural leader. ■

Jury: "Essentially an inflatable bladder inserted in a solid ring, this solution transforms a Modernist icon without changing the building at all. A seasonal solution, it has great playfulness and irony."

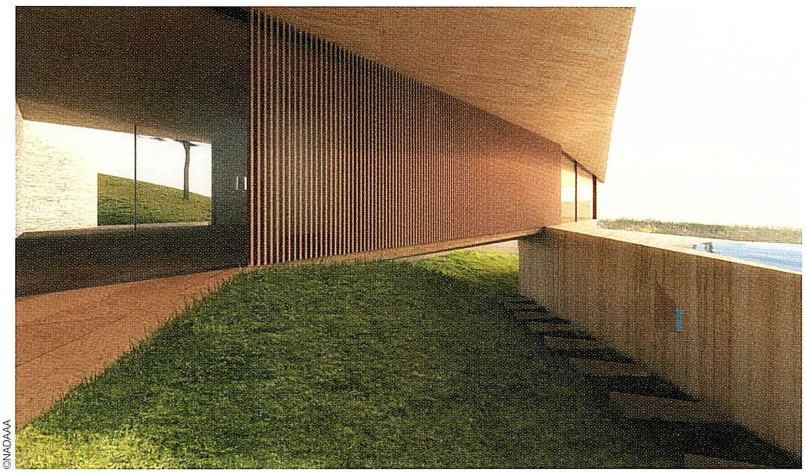
Dortoir Familial RAMATUELLE, FRANCE

Architect: NADAAA
Client: Private



This house merges with the landscape, extending natural flora over the roof while respecting strict zoning guidelines. Sited on land that includes an olive tree grove, umbrella pines, and a vineyard, it makes the most of the sloping terrain, producing sustainable systems for cultivation. The most significant result of this integration of landscape and house is a monumental vaulted threshold to a central courtyard. The vault is a ruled surface that mediates between the geometry of the supporting stair at the northeast corner, the pool, and living areas above. The slipped court provides simultaneous interior and exterior living spaces – protected and private as well as extroverted and engaged.

The main armature of the 5,275-square-foot house is a single concrete monolith organized around two perpendicular beams. The first beam is the wall between the pool and the lower east wing, and the second is the cantilevered wall on the north edge of the house. Set within these beams are windows into the pool, doorways from living areas to bedrooms, and views to the outside. The roof is a series of surface-active vaults that produce strong lateral stability. The slope of the vault maximizes the zoning envelope to bring in southern light; the vault also forms the foundation of a green roof. Beneath the roof are the primary living, eating, and sleeping spaces. The lower wing is conceived as a street corridor with a reading room and bunk rooms that open directly onto the landscape. ■



Jury: "This is a beautiful variation of a double courtyard house that frames extraordinary views. Skillful in composition and construction, it has a simple, artistic beauty."

NADAAA TEAM: Nader Tehrani, Harry Lowd, Dan Gallagher, Katherine Faulkner, AIA, LEED AP, Lisa LaCharite-Lostritto, Craig Chapple, John Houser, Ellee Lee, Kevin Lee, Parke MacDowell, Ryan Murphy, Jonathan Palazzolo, Caitlin Scott, Joana Rafael, Rawan Alsane

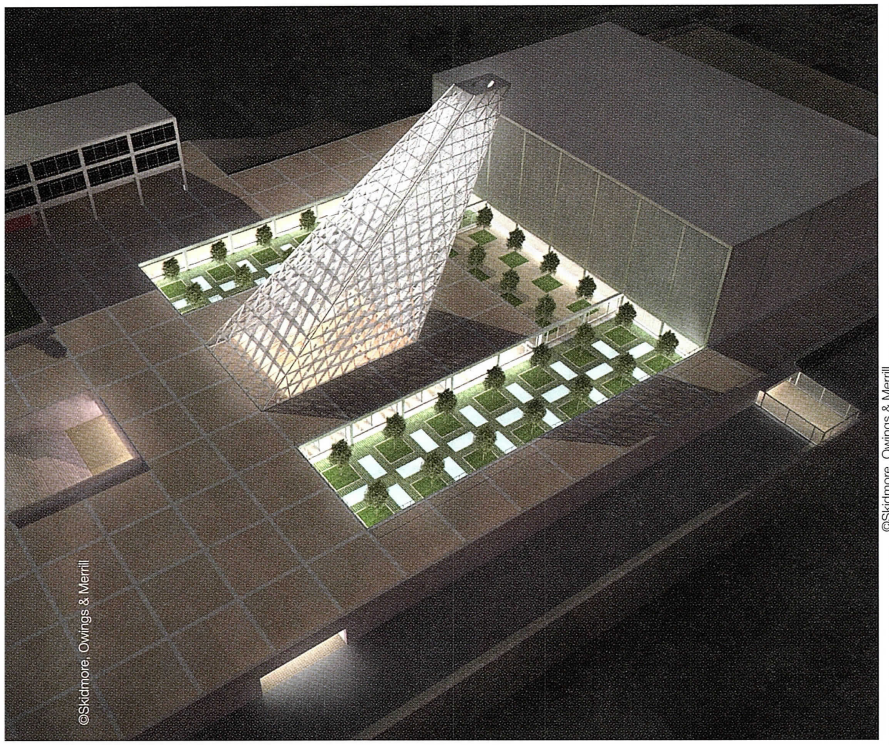
LOCAL ARCHITECTS: Bidard & Raissi (Paris); Agence Francois Vieillecroze (St. Tropez)

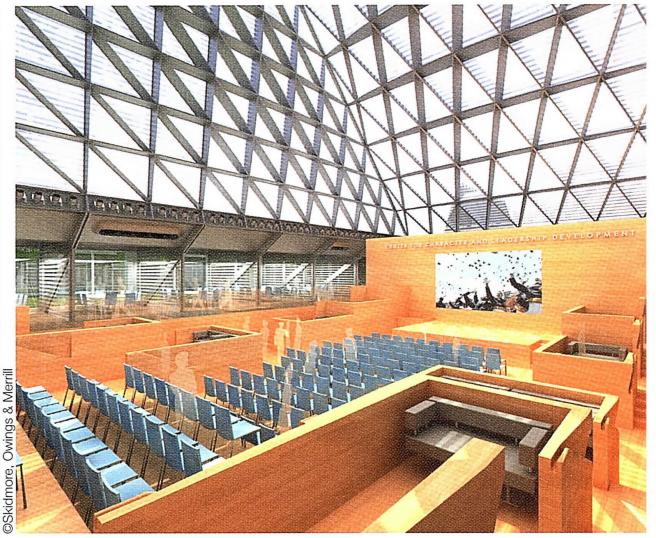
STRUCTURAL ENGINEER: Simpson, Gumpertz & Heger

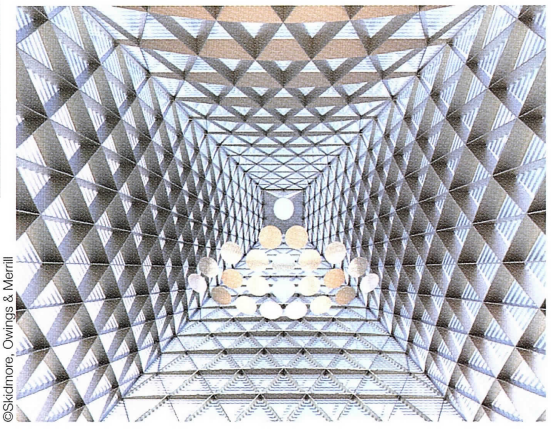
U.S. Air Force Academy Center for Character & Leadership Development

COLORADO SPRINGS, CO

Architect: Skidmore, Owings & Merrill
Client: U.S. Air Force Academy







The Center for Character & Leadership Development (CCLD) is a nexus for the U.S. Air Force Academy, providing a critical meeting point between the secure precinct of the cadets and the public areas. It is inserted carefully into the campus, with its entrances marked by thresholds of glass and light. The center is the Forum, a flexible, dynamic space for academic and social interaction. Terraced levels accommodate gatherings of various sizes – from intimate, informal gatherings to formal lectures and symposia. Glass-walled breakout rooms surround the Forum, further increasing its flexibility and transparency.

As a reason-based counterpoint to the existing faith-based Cadet Chapel, the design team created a glass tower in optical alignment with the North Star, Polaris, designated symbol of the academy's core values. Collaboration with an astronomer ensured that Polaris would always be due north of the building, at 39° altitude, regardless of season or time of day. A cadet inside the Honor Board Room, the heart of CCLD where potential violations of the Cadet Honor Code are investigated, will see Polaris through an opening in the ceiling and the oculus at the top of the skylight.

SKIDMORE, OWINGS & MERRILL TEAM: Roger Duffy, FAIA, Anthony Vacchione, AIA, Mark Leininger, AIA, Frank Mahan, Thierry Landis, AIA, LEED AP
STRUCTURAL, MEP, CIVIL ENGINEER: SKIDMORE, OWINGS & MERRILL: Charles Besjak, SE, PE, Preetam Biswas, PE, Teresa Rainey, PE, LEED BD+C, Joseph Diienno, PE, LEED AP, Brian Schirmer, PE
LANDSCAPE ARCHITECT: THK & Associates
LIGHTING CONSULTANT: Brandston Partnership
THEATER CONSULTANT: Fisher Dachs Associates
HISTORIC PRESERVATION: Robert Nauman
TOPOGRAPHIC SURVEY: Nolte Associates
WIND TUNNEL TESTING: RWDI Code
FIRE SAFETY: CCI
ACOUSTIC CONSULTANT: Cerami & Associates

The 46,500-square-foot CCLD will achieve LEED Platinum certification, annually providing an estimated utility cost savings of 53% and consuming approximately 70% less energy when compared with the minimally compliant ASHRAE 90.1-2004 baseline model. Systems that help achieve these goals include earth tubes that pretreat outside air before it enters the high-efficiency air-handling units, radiant heating and cooling, photovoltaic panels, and automatic dimming and occupancy sensors to minimize artificial light. ■

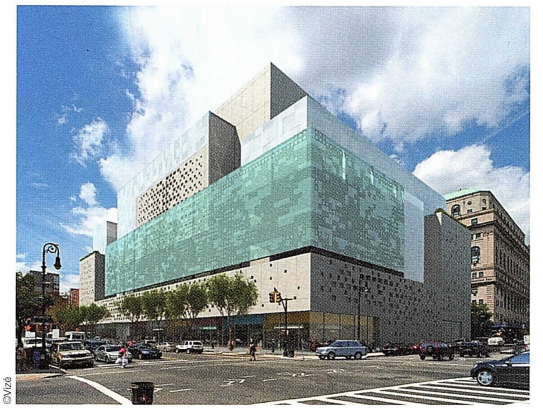
Jury: "This project is beautifully sited. Its expression is new and different, providing an element of freedom within the rigor and constraint of the existing architecture."

MERIT AWARD

Brooklyn Detention Center BROOKLYN, NY

Architects: 1100 Architect/RicciGreene Associates Joint Venture
Client: NYC Department of Corrections and NYC Department of Design + Construction

This renovation of the Brooklyn Detention Center transforms a 1950s jail building into a 21st-century landmark and almost doubles its size. Located between a residential neighborhood and a civic/commercial area, the building complements adjacent municipal and commercial buildings and contributes to neighborhood vitality by incorporating new retail space on the ground floor. The design integrates old and new by maintaining the existing center tower structure and surrounding it with new construction. The façade of perforated, precast concrete panels, a glass curtain wall, and a 15,000-square-foot photovoltaic panel screen provides light, air, and security. Designed for LEED Silver, the 518,000-square-foot building features a green roof, water-conservation technologies, and energy-efficient climate control.



©Vizé

Jury: "A gutsy project. The architects reused a very pedestrian building and worked with the program and materials to significantly improve the block and enliven the neighborhood."

1100 ARCHITECT TEAM: David Piscuskas, FAIA, LEED AP, Juergen Riehm, FAIA, BDA, Carl Shenton, RIBA, Texer Nam, AIA, LEED AP, Christopher Johnson, AIA, Pauline Ang, RA, LEED AP, Patrick Koch, Terrence Seah, Julia Schleppe, Ryan Townsend

RICCIGREENE ASSOCIATES TEAM: Kenneth Ricci, FAIA, Frank Greene, FAIA, Laura Maiello, April Pottorff, AIA, Jeff Hyman, AIA, Marayca Lopez, Ph.D., James Gibson, Jared Altobello, Ryan Meador, James Molloy, James Rich, Stacey Wiseman, AIA

STRUCTURAL ENGINEER: Robert Silman Associates

MEP ENGINEER: WSP Flack + Kurtz

CIVIL ENGINEER: Matrix New World Engineering

LANDSCAPE ARCHITECT: Mathews Nielsen

LIGHTING CONSULTANT: Horton Lees Brogden Lighting Design

SUSTAINABILITY CONSULTANT: Atelier Ten

FAÇADE CONSULTANT: R.A. Heintges & Associates

CODE CONSULTANT: William Vitacco Associates

COST ESTIMATOR: Ellana, Inc.

EIS & PARKING CONSULTANT: Philip Habib & Associates

EXTERIOR CONSULTANT: RA Heintges & Associates

FIRE LIFE SAFETY CONSULTANT: Schirmer Engineering Corp.

FOOD SERVICE CONSULTANT: Hopkins Foodservice Specialists

ROOFING CONSULTANT: Henshell & Buccellato

SECURITY CONSULTANT: Professional Systems Engineering

SPECIFICATIONS: RC Consulting for Architects

SURVEYOR: ArchiData

VERTICAL TRANSPORTATION: Van Deusen & Associates

MODEL: Radii

The House on Chicken Feet: Fairy-Tale Architecture

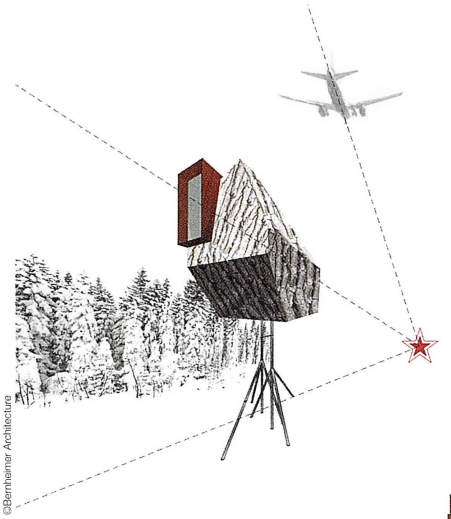
VARIOUS LOCATIONS

Architects: Bernheimer Architecture and LevenBetts
Designer: Guy Nordenson Associates
Client: *Places Journal*

Baba Yaga: Wrapped in tree bark, this witch's house bulges like a chicken's belly perched on a steel structure. A turntable sitting on a large thrust bearing allows the house to spin and reorient itself. The entry is a Cor-ten steel box that also accommodates a broom rack.

Jack & the Beanstalk: The beanstalk is an infrastructural network between Jack and the Giant, with both natural and machined environments and ecosystems.

Rapunzel: Symbolizing both enchanted home and dreadful prison, the tower is designed of cylindrical stems joined by intermittent outrigger beams and topped by a reinforced space for Rapunzel's long captivity.



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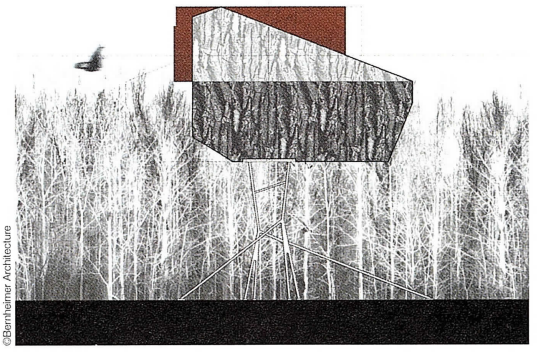
Jury: "This research project offers incredibly skillful, witty considerations of what these fairy tales might mean architecturally. The realizations are beautifully illustrated."

BERNHEIMER ARCHITECTURE TEAM: Andrew Bernheimer, AIA, NCARB

LEVENBETTS TEAM: David Leven, AIA, Stella Betts, Brett Quagliara

GUY NORDENSON ASSOCIATES TEAM: Guy Nordenson, Brett Schneider, Rebecca Veit

EDITOR AND CO-CREATOR: Kate Bernheimer



©Bernheimer Architecture

West 57th NEW YORK, NY

Architect: BIG/Bjarke Ingels Group
Architect-of-Record: SLCE
Client: The Durst Organization

West 57th combines the advantages of both European and New York residential building models: a compact courtyard building that provides density, intimacy, and security while featuring the airiness and expansive views of a skyscraper. The design keeps three corners of the 920,000-square-foot block low while lifting the northeast corner up toward its 467-foot peak. This offers courtyard views towards the Hudson River and allows for a transition in scale between the low-rise portion to the south and the high-rise tower north and east. The sloping roof consists of a simple ruled surface perforated by terraces, each unique and south-facing. Every apartment gets a bay window and balcony to amplify the view.

Jury: "The project's dynamic massing strategy fits into the neighborhood and enlivens the street. It is a simple idea with a simple and powerful form."



©BIG & Glessner

BIG/BJARKE INGELS GROUP TEAM: Bjarke Ingels, Kai-Uwe Bergmann, AIA, RIBA, LEED AP, Beat Schenk, AIA, David Brown, AIA, Celine Jeanne, Daniel Sundlin, Alessandro Ronfini, Aleksander Tokarz, Alessio Valmori, Alvaro Garcia Mendive, Felicia Guldberg, Gabrielle Nadeau, Ho Kyung Lee, Julian Liang, Julianne Gola, Lucian Racovitan, Marcella Martinez, Maria Nikolova, Minjae Kim, Mitesh Dixit, Nicklas Rasch, Riccardo Mariano, Stanley Lung, Steffan Heath, Thilani Rajarathna, Xu Li, Gül Ertekin, Dominyka Mineikyte, Eivor Davidsen
ARCHITECT-OF-RECORD: SLCE
STRUCTURAL ENGINEER: Thornton Tomasetti
MEP ENGINEER: Dagher Engineering
GEOTECHNICAL ENGINEER: Langan Engineering & Environmental Services
TRAFFIC CONSULTANT: Philip Habib & Associates
BUILDING ENVELOPE CONSULTANT: Israel Berger & Associates
LANDSCAPE ARCHITECT: Starr Whitehouse
CONSTRUCTION MANAGER: Hunter Roberts Construction Group

Sabah Al-Salem University – Kuwait University City, College of Education

SHADADIYAH, KUWAIT

Architect: Perkins+Will with Dar-Al Handasah
Client: Sabah Al-Salem University

Designed to foster community, this 640,000-square-foot learning environment offers two five-story rectangular buildings with modular teaching spaces juxtaposed against a free-form, undulating boardwalk. The boardwalk encloses a variety of experiential learning support areas that are carved through the length and height of the structures, connecting all floors. Generous internal garden courtyards function as cafeteria, library, lobby, and auditorium. Kuwait's large temperature swings and relative humidity led to the design of the building's self-shading skin, which maximizes daylight penetration but minimizes solar heat gain and glare. A ground-glass diffusing fin at each window captures and disperses daylight while contributing to solar protection.



©Perkins+Will

Jury: "This design combines a deep respect for traditional forms with rich, contemporary interiors that reflect current trends in education."

PERKINS+WILL TEAM: Anthony Fieldman, AIA, LEED AP, Michael Kihn, AIA, LEED AP BD+C, Calvin Smith, AIA, LEED AP BD+C, Steven Danielpour, AIA, CCS, LEED AP, Scott Kirkham, AIA, LEED AP BD+C, Edward Stand, AIA, LEED AP, Dutch Osborne, AIA, LEED AP, Scott Yocom, AIA, LEED AP, Ming Leung, AIA, LEED AP BD+C, Kamalrukh Katrak, LEED AP, Minho Yang, Justin Roznowski, LEED AP, Junghee Sung, Dennis Park, LEED AP, Joan Blumenfeld, FAIA, LEED AP ID+C, Suzanna Takayama, AIA, LEED AP, Katherine Lytle, LEED AP ID+C, Arjav Shah, LEED AP, Beshara Wakim, Ashraf Fouad, Ahmad Natour, Rana Talih, Elie Khoury
STRUCTURAL & MEP ENGINEER: Dar Al-Handasah
CIVIL ENGINEER: SSH International
LANDSCAPE ARCHITECT: AECOM
LIGHTING CONSULTANT: OVI
SUSTAINABILITY CONSULTANT: Atelier Ten
INTEGRATED COMMUNICATIONS, TECHNOLOGY, ACOUSTICS: Shen Milsom & Wilke
CONSTRUCTION MANAGER: Turner Projacs

Center for Architecture Science and Ecology (CASE) NEW YORK, NY

Architect: Rensselaer Polytechnic Institute in collaboration with Skidmore, Owings & Merrill
Client: CASE

This multi-institutional research collaboration seeks to drive innovation in sustainability and performance-based design in architecture. Its world-class architects, engineers, and scientists hope to take advantage of ambient energy flows by fully integrating a building's exterior skin with the heating, ventilation, and air-conditioning systems. This profound shift in thinking sees a building as compatible with its environment, allowing it to generate more of its own energy, reduce consumption of conventional fossil-fuel energy, and create healthier indoor environments. Air flow and sunlight become passive sources of electricity, heat, and light. Plants can be part of a biomechanical system for removing pollutants from air.


©HeliOptix

Jury: "This think tank is doing cutting-edge research in complex issues such as indoor air quality. It is generating new thinking that will result in real solutions."

RENSSELAER POLYTECHNIC INSTITUTE TEAM: Anna Dyson, Jason Vollen, RA, Peter Stark, Ph.D., Matt Gindlesparger, Jefferson Ellinger

SKIDMORE, OWINGS & MERRILL TEAM: Nicholas Holt, AIA, LEED AP BD+C, Kenneth A. Lewis, RA, Mark Regulinski, AIA, Julie Hiromoto, AIA, LEED AP BD+C

Magok Waterfront: INTER-CITY

SEOUL, SOUTH KOREA
Architect: UnitedLAB
Client: Seoul City

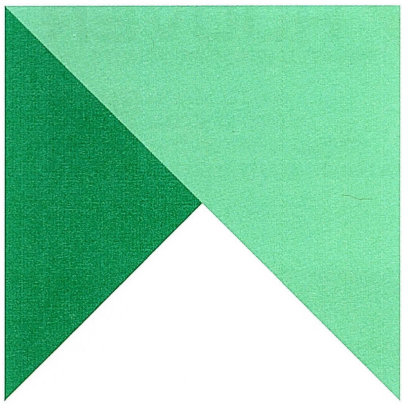
This project will improve water transportation connecting the Han River to the Yellow Sea and transform the 2,900-acre Magok Waterfront into an environmentally-friendly destination in accordance with Seoul's Han River Renaissance Project. The river will provide recreational and educational opportunities that make the site a center for visitors and source of pride for residents. The physical transformation will interlink habitats for indigenous plants, animals, and insects with open spaces for recreation. The open spaces will offer aquatic activities and foster awareness of water treatment, conservation, and ecology. This initial project will serve as catalyst to additional waterfront development that incorporates sustainable technology and culture.


©Sang Dae Lee

Jury: "This solution weaves together a whole series of circulation paths, reengaging the city with the natural landscape of the river as a cultural magnet – cruise ship meets opera house."

UNITEDLAB TEAM: Sang Dae Lee, Assoc. AIA, LEED AP, Sern Hong Yu, LEED AP, Changsuk Lim, LEED AP, Cheng-I Lin, RA, LEED AP, Helen Hyeyoung Choi, AICP, Hwuidong Kim, LEED AP

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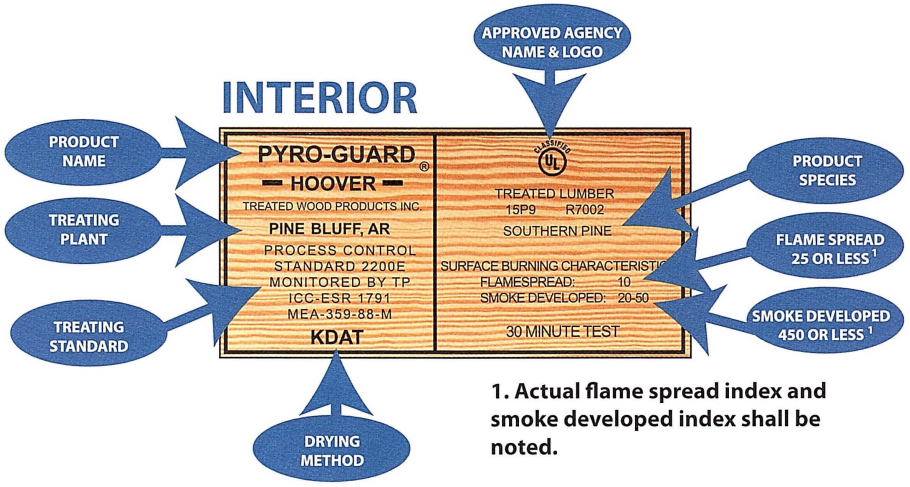
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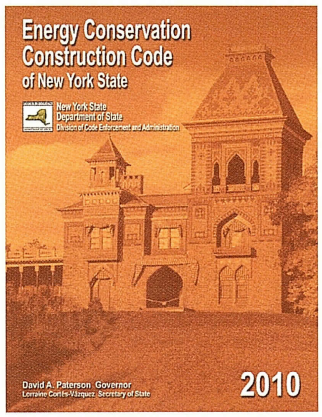
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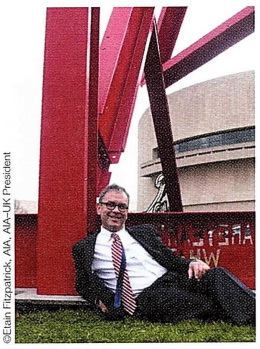
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LETTER FROM THE EXECUTIVE DIRECTOR



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Bell & di Suvero waiting for the Hirshhorn expansion.

The Jury is Outed

What is our innocence,
what is our guilt? All
are naked, none is
safe....
The very bird,
grown taller as he
sings, steels
his form straight up.

—Marianne Moore
in "What Are Years?" 1941

The skylark and thrush,
The birds of the bush,
Sing louder around
To the bells' cheerful
sound,
While our sports shall
be seen
On the Echoing Green.

—William Blake
in "The Echoing Green"
in *Songs of Innocence*, 1789

It is now your duty to
sit down to try
and separate the facts
from the fancy...
Whichever way you
decide, the verdict
must be unanimous.
I urge you to deliberate
honestly and
thoughtfully.
You are faced with a
grave responsibility.

—Instructions to the jurors
in *Twelve Angry Men*,
by Reginald Rose, 1954

The AIA New York Design Awards jurors, 12 in number, don't always see eye to eye, like the jurors in many courtroom dramas. In *Twelve Angry Men*, for example,, Henry Fonda played an architect and Juror No. 8, who wore white and held out for innocence. The film was made in 1957, the AIA's centennial year. This year, 12 distinguished practitioners and theorists debated the merits of 391 entries and ultimately agreed upon conferring 36 awards. For those of us listening in the spectator gallery, the Design Awards jury deliberations were strikingly similar to courtroom proceedings.

Jurors are selected in a transparent process of *voir dire* led by the AIANY Design Awards Committee. The committee picks the best and brightest – so long as they do not live or work in New York and are willing to fly coach. Committee co-chairs can exercise a few juror-selection vetoes, like trial lawyers. But after that, the juries are autonomous, sequestered at the Center for Architecture until irreversible decisions are reached.

How do their decisions uphold the values of the institution that creates the tribunal? For the last few years, projects have been electronically transmitted to jurors in advance, allowing for pre-reflection. Just as important are the morning-of-jury-day "Instructions to the Jurors," which are identical to the published judging criteria. Before deliberations, jurors are advised to focus on achievement within a particular typology, along with technical advancement, innovation and research, preservation/restoration, and sustainability. The results should reflect a "strong sense of place or of purpose" and demonstrate "exemplary skill and creativity in the resolution and integration of formal, functional, and technical requirements, including ecological stewardship and social responsibility." In her summation, one juror this year noted that these instructions were essentially ignored. But what does the evidence show?

The first honor award for Unbuilt Work was for the Hirshhorn Museum Seasonal Inflatable Pavilion by Diller Scofidio + Renfro and KlingStubbins. The long-awaited temporary performance space is expected to be realized in 2014 for the 40th anniversary of the donut-shaped structure by Gordon Bunshaft, FAIA, of Skidmore, Owings & Merrill. Innovation combines with technical advancement to give the well-rounded museum a new edge, an enhanced identity, and a radically provocative character. The bubbles will stretch towards the National Mall, itself the subject of new design investigation, and engage with the adjacent topical sculpture "Are Years What? (for Marianne Moore)" by Mark di Suvero in the museum's sculpture garden.

Closer to home, Farnaz Mansuri, Assoc. AIA, a winner of the inaugural 2007 New Practices competition, and her firm de-spec inc, with architect Brian Gillen, AIA, won an Interiors Merit Award for the Xocolatti store in SoHo. It is characterized by its ingenuity in the collection, storage, and distribution of chocolate.

In Urban Design, Honor Award accolades went to Frederic Schwartz Architects, Ken Smith Landscape Architect, and Mary Miss for the Santa Fe Railyard Park and Plaza, and to Cooper, Robertson & Partners with KieranTimberlake for Philadelphia's Master Plan for the Central Delaware. Both projects cross-pollinate compelling theoretical propositions with placemaking of the highest order. The two Urban Design Merit Awards conferred, to LTL Architects for its Rising Currents collaboration at MoMA, and to Interboro Partners for Holding Pattern at PS1 in Queens, embody the AIANY Chapter's enthusiastic support of the 2030 Challenge and the NYC Vision2020 Waterfront Plan.

And Brad Cloepfil, AIA, of Allied Works Architecture, recently completed the Clyfford Still Museum in Denver. Winner of an Architecture Honor Award, the two-story, 28,500-square-foot structure is organized around a beautifully-crafted wood stair, encouraging physical activity and demonstrating the visually-compelling relation of open gallery space to mobility. Well-designed stairs redefine how we move through architecture and experience social space.

If a fit and healthy city is a goal of the Chapter, and the NYC Active Design Guidelines are the means by which implementation is measured, then perhaps next year's jurors should receive this guidebook in advance. Was the juror correct in second-guessing this year's instructions? Her objection is sustainable.

Rick Bell, FAIA
Executive Director, AIA New York Chapter

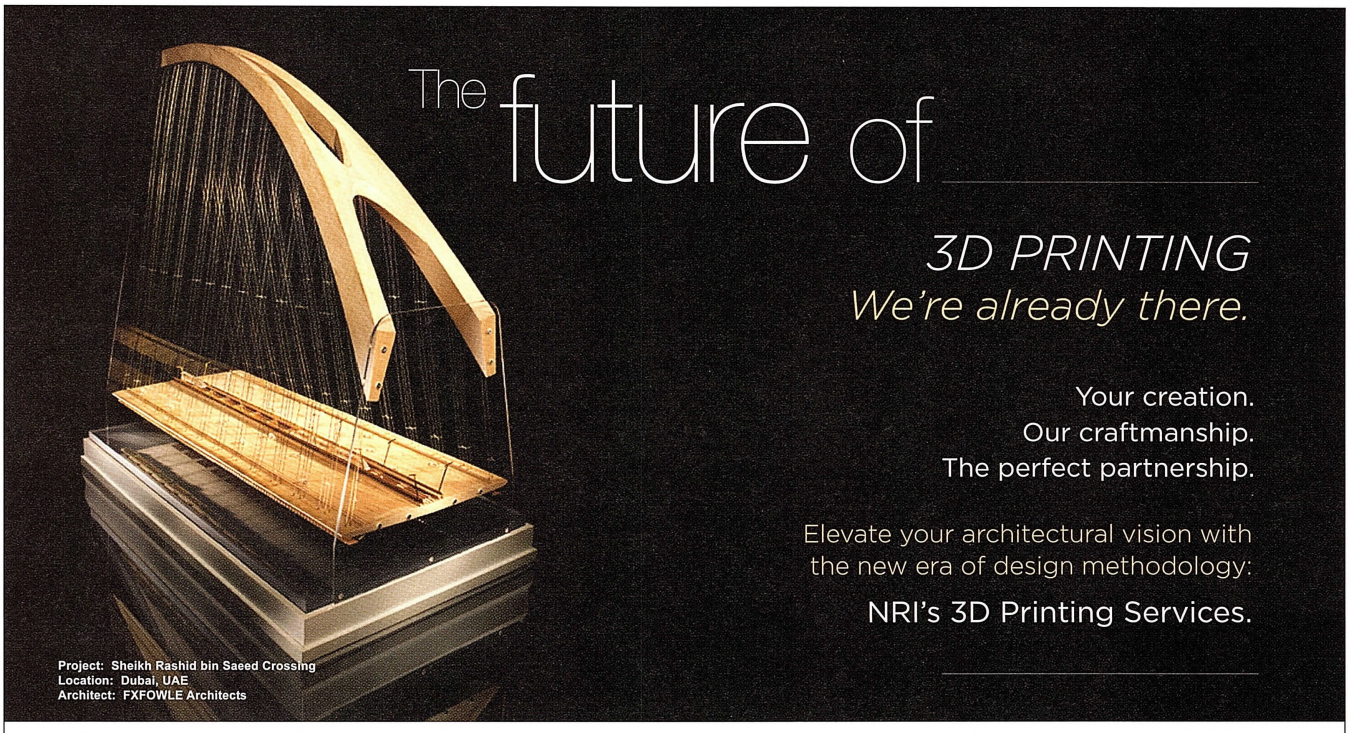
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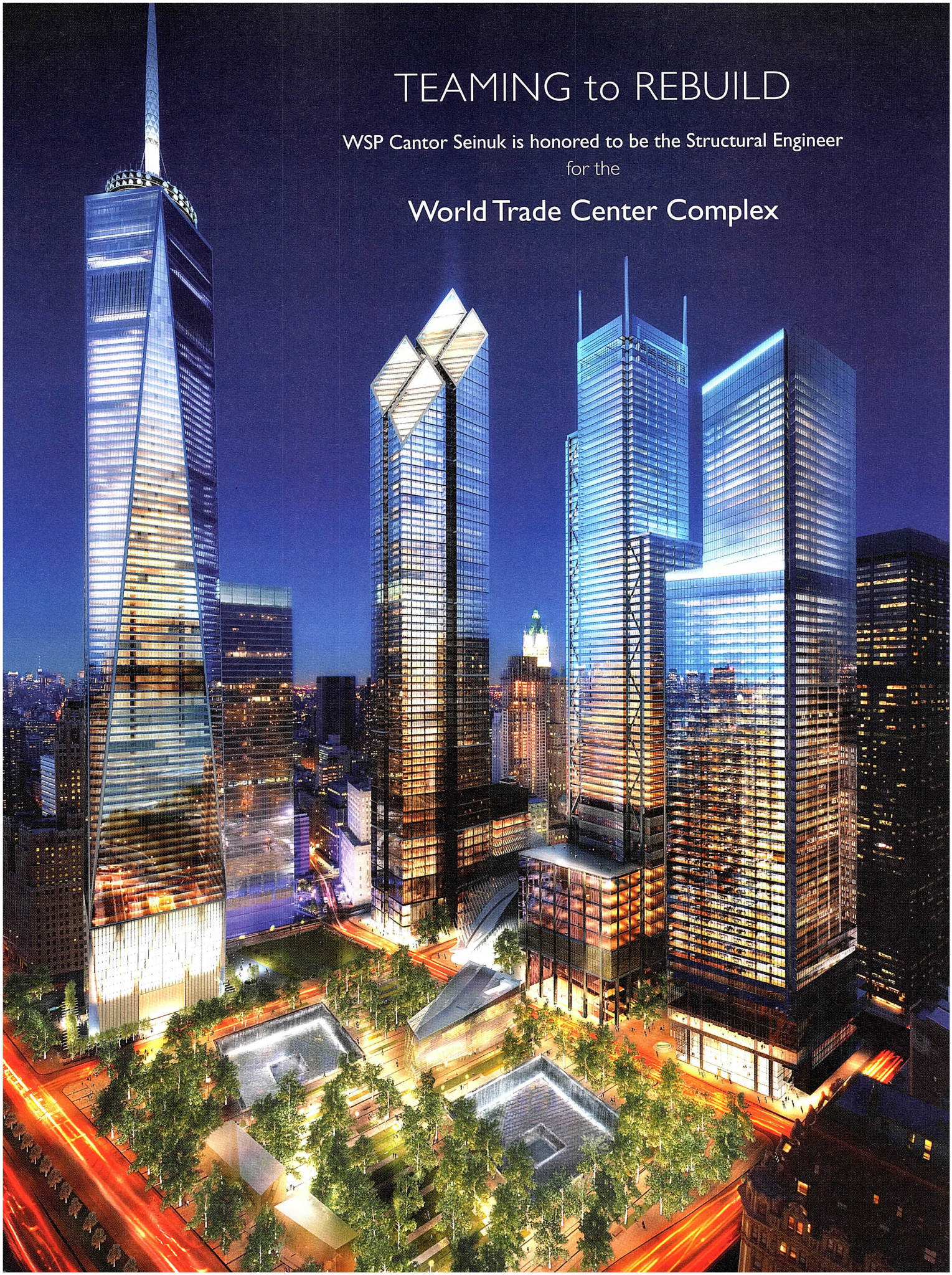
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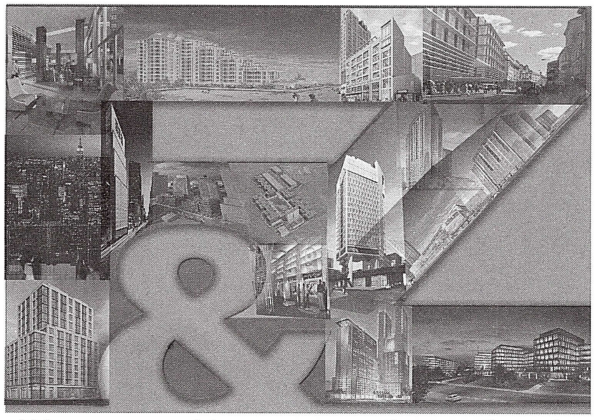
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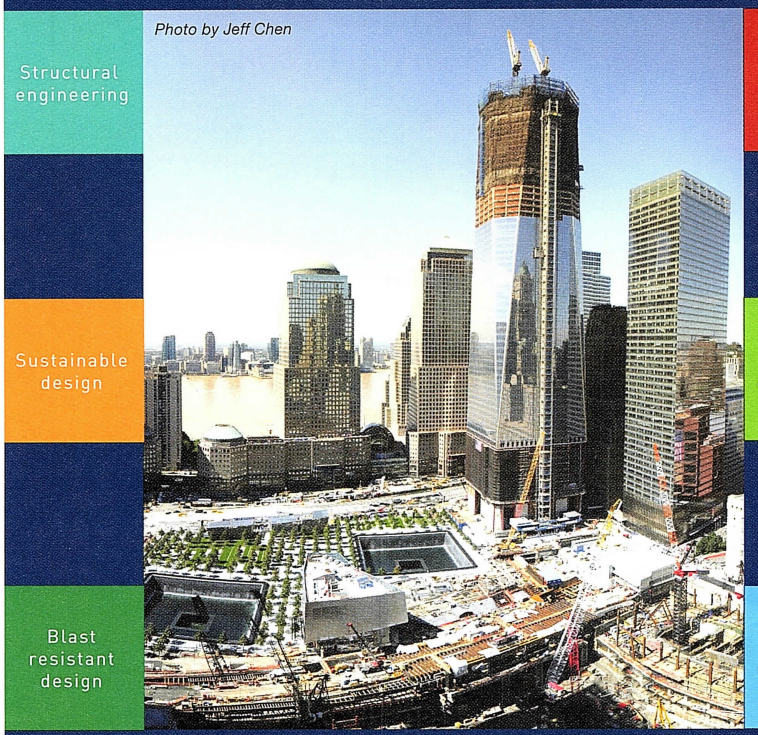
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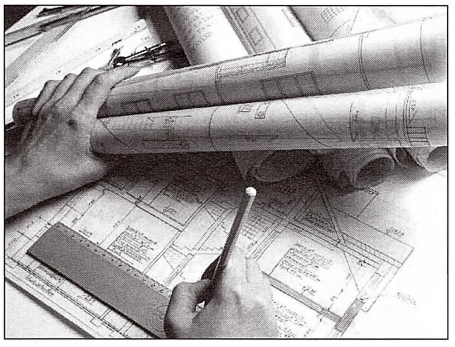
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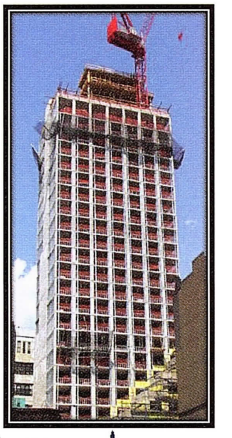


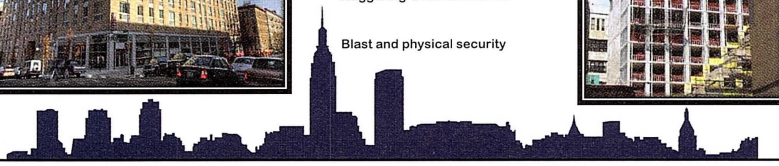


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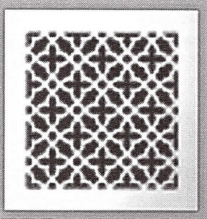
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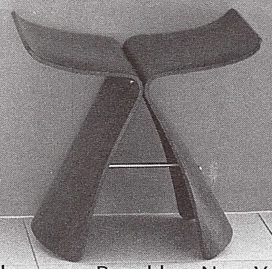




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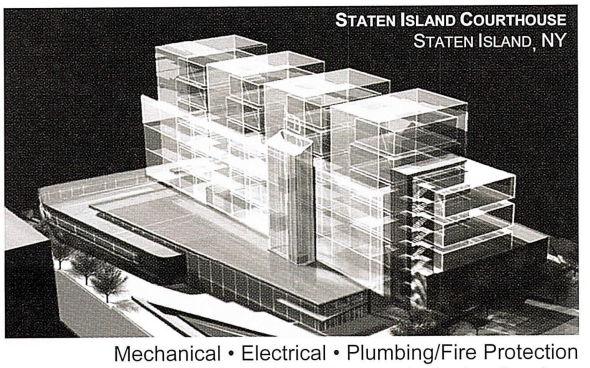


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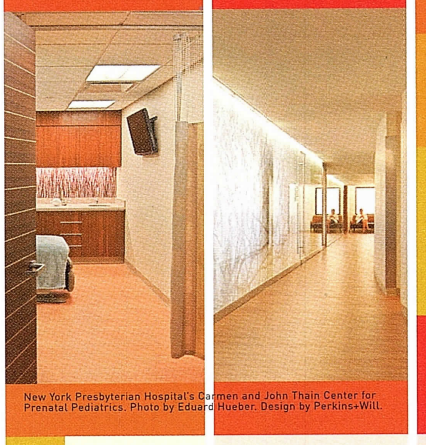
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